

K. Cl - s, Th - s.

26.6d

T H E

True and Antient Manner

6

O F

READING *HEBREW*

WITHOUT POINTS:

A N D

The whole ART

O F

THE *HEBREW* VERSIFICATION

deduced from it.

Both laid down in so plain a Way as to be
easily learned in a few Days.

By *egcharis* *wh. l. d.*
TH—S CL—S:

MIDRAS iaoeus. *[John Robertson]*

—*Antiquam exquirite Matrem.*

VIRGIL.

L O N D O N,

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ADVERTISEMENT.

By Reason of the Author's great Distance from the Press, notwithstanding the Printer's great Care the few following Mistakes have escaped his Eye, which may obscure the Sense; and he hopes few, if any, more of that Sort will be found, the remaining ones being such as an attentive Reader can himself easily correct.

ERRATA.

Pag.	Lin.	for	read
38.	7	the J	with the J.
41.	10 of Notes	is not	D is not.
42.	7 of Notes	TΔZ	TΔΣ.
59.	18	put a	P under the O, in Col. 4th.
63.	21	Note 1	Note 6.
64.	5	Note 1	Note 1.
75.	13	Jei	Iei.
77.	7	Uigra	Uiqra.
	26	bjum	blum.
89.	19	may not put	may put.
91.	1 of Notes	Greg's	Grey's.
105.	19	And J	And first.
106.	18	Cr. L. 1.	Dele, or put it on the Margin of p. 105. against Line 19.

THE

(I)

THE
True and Antient Manner
OF
READING *HEBREW*
Without Points, &c.

INTRODUCTION.

HAVING been taught a little of the elementary Knowledge of the *Hebrew* Language, about the Age that other Youths at School use to learn it; I was quickly discouraged from making any farther Progress in it, by some forbidding Appearances. So harsh and guttural a Pronunciation (one fifth^a Part, or more, of the twenty two Letters being only H's or Marks of Aspiration stronger or weaker, the various Degrees of which no Man is able distinctly

^a The masoretical or rabbinical Grammarians tell us that four of their Letters are such, viz. *N*, *ח*, *ץ* and *ץ*. But *ץ* also, to which they assign the Sound of an aspirate *c* or *k*, or of the *Greek X*, may be justly reckoned in with them: as no Body pretends to form a Sound of it different from that of *ח*.

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to form) fix or seven Letters each of two Sounds; one of an unknown Sound; five sometimes pronounced sometimes not; an Alphabet with ne'er a Vowel in it; and the odd Manner of supplying the Defect of Vowels, by little Points and Dashes over or under or in the middle of the Consonants; favoured little of the Simplicity and Plainness of the most ancient of Languages.

The Intricacy of this last Contrivance; and the Confusion occasioned by mingling these Vowels, in Writing, with many more Dots and Scrawls nearly resembling them in Figure, Size and Situation, some of which denote the Stops in the Sentences; some the Accents of the Words (many more of each Sort than *Latin*, or even *Greek*, Books are cumber'd with); some the doubling of a Letter, some the taking off the Aspiration from it (and so making it stand for *another* Sound), some serve to give Notice that the Letter so marked is to be pronounced, whereas without that Mark it was to go for nothing; and one single Dot serving for six, seven^b or eight several Uses: all these and more such Rubs made it seem, as on Trial it proved, a difficult Task enough to read readily and fluently.

^b A single Dot is, according to it's various Situations, an i, an o, an u, a *Dages*, a *Mappik*, the Accent *Rhebia*, and the Mark of Distinction between the two Sounds of the Character *U*, and withal sometimes serves for the Vowel before or after it, sometimes not.

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I found also that upon every Flexion almost of Nouns and Verbs these Points, both Vowels and sometimes Accents and others, were to be shifted and changed; and that the learning of this Knack made the main Difficulty of the Grammar of the Language.

Considering all these Things, and neither knowing what Benefit I might pretend to receive in Recompence of the Trouble it required to make myself Master of all these Niceties, nor being satisfied of the Necessity of undergoing it (as I had heard that there were some Men well skill'd in the Language who believed all this to be but an injudicious Contrivance of the *later* Jewish Rabbies, and that the Language might be understood without it) I resolved, for the present to employ myself rather in more promising Studies; designing however to resume this some time or other, when I should have made some Inquiry into the Pretences of those who denied, not only the divine Original but the Antiquity too and even Usefulness of these Points, nay lookt upon them as injurious to the Text of the sacred Scriptures.

Afterwards, when Opportunity, Leisure and Inclination at any Time concurred to invite me, I now and then lookt into some of those Writers; and, weighing their Arguments, was satisfied of the Truth of what they advanced. But the common

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Affairs of Life and the Business of my Profession engrossing almost the whole of my Time for many Years; it was not till late in Life (and but very few Years since) that having gain'd more Leisure and happily attained to that Retirement I had much longed for, I began to think seriously of trying once more what could be done to acquire, with a reasonable Care and Application, some tolerable Knowledge of that Language in which the greater and more antient Part of the divine Revelation was written. For, tho' I do not think every Christian is bound to understand the Scriptures in the original Languages (that being impossible to the far greater Number); yet I should suspect He made but slight Account of his Religion who, having Capacity, Opportunity and Leisure, neglected this or any Means of understanding the inspired Writings in such a Manner as would enable him to tast and relish the whole Beauty and Force of them.

Being persuaded then that the *Hebrew* could be learned without the Use of the Masoretical Points, I began, with taking a View of several Methods proposed for *Reading* it (that being the *first* Step in my intended Course) without the Help of them. But, upon Trial, I found none of them plain and easy enough, nor sufficiently commodious for all the Purposes they might, with a little more Consideration, have been applied to: tho' the
Ease

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Ease and Conveniency of them was the only Argument to induce any one to receive them; none of them, that I am acquainted with, pretending to be the true antient Way in which the *Israelites* in the Days of *Moses*, or of *David*, or at any Time before the *Babylonish* Captivity pronounced *Hebrew*, while it was yet a living Language.

I thought myself therefore at Liberty to contrive a Method of Reading, for my own private Use. For tho' a Man intends only to read, and has no Design of speaking, a Language; he cannot be easy without some Rule of pronouncing it. We *think* in Words (even in *Sounds* and not barely in Characters) as almost any Man used to thinking will own.

I soon found such a Method (of which I am now, for the Benefit, as I flatter myself, of others, going to give an Account) as answered all my Purposes, and besides led me easily into a Piece of Knowledge I had never hoped to attain to, nor indeed had the Courage to attempt, having seen the most ingenious Men baffled in their Pursuits of it: I mean, the true and natural Measures of the *Hebrew* Verse; which I hope to make very plain to every Capacity in the End of this Essay.

I was pleased, I own, with the Discovery, But reflecting that Fathers are apt to be fond of *any* Brat of their own, and that I was

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but a Novice in this Study: however easy and commodious I thought my Way of Reading might be; I was not forward to publish it, being afraid to take upon me to be a Teacher of others (as, I think, every Man that prints professes to be) and so contented myself with communicating it in private Conversation to a few Friends, especially some Clergymen I was desirous to persuade to the Study of the Language, which I heartily wish I could recommend effectually to every Gentleman that bears that venerable Character.

But hearing lately of a Pamphlet entitled *Five Letters containing a new and easy Method of learning the HEBREW LANGUAGE, &c.* I conceived great Hopes that the Public had obtained from another Hand all the Assistance I imagined myself able to give them in the first Beginnings of their *Hebrew* Studies. Or if I should find on perusing the Book that they had not, I was glad however the Ice was broke for me, by a Proposal's being made of *anything new* upon that Subject; as I should appear the less singular in doing the like, if I should judge there was Occasion for it.

Upon which I procured *the Letters*, and upon reading them was much pleased with the Author's Design of facilitating the Knowledge of the *Hebrew* Tongue, and approved both his Opinion that the Alphabet of that
Language

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Language had its Vowels as well as Consonants, and his Method of supplying the Vowels necessary for Pronunciation where there are none written: for in these Things my Scheme agreed with his. But, as that Gentleman, studious of Brevity, has not assigned the Reasons why he makes each Character stand for such a Sound rather than for any other, nor given any Account why *all* the Vowels necessary for Pronunciation are not written as well as *some* of them are; and I imagined I was able to supply these Deficiencies, as also to adapt the Characters of the *Roman* Alphabet to express those of the *Hebrew* in a more just and commodious Manner than I had yet seen it done: and besides, as the Grounds I go upon led me to assign Sounds to *some* Characters somewhat different from those that Gentleman has assigned them: I was induced to think of laying my Scheme too before the Public; that if, on Examination they think it serviceable to the Ends I propose, and those Ends of any Advantage and therefore any Way desirable to be attain'd; they may receive that Benefit from it I am heartily desirous they should, and which was my prevailing Motive to make one in the numerous Crowd of Writers.

After what I have said, I hope I shall not be thought too forward in giving my Opinion. If I am, the Public can easily

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punish me, by not regarding what I say. Neither, I hope, shall I offend or disoblige (which I am far from intending, nay careful to avoid) any *living*, or the Friends and Favourers of any *deceased* Writer on the same Subject: for I am thoroughly innocent of every proud and every ill-natur'd Thought with Regard to them; and am so far from any Jealousy with Respect to any Man that may hereafter supply my Defects or correct my Errors, that I shall as sincerely rejoice at his Discoveries as ever I have for any useful one on any Subject whatsoever. In this Disposition of Mind I come, at last, to lay my Sentiments before my Readers, and submit them to their candid Examination.



C H A P.

C H A P. I.

An Inquiry into the true Pronunciation of the Hebrew or Phœnician Letters.

IN contriving the Method above mentioned, for reading *Hebrew* without the masoretical Points, I proposed to myself three Ends it should be subservient to; 1 the Ease of the Learner, 2 the Use and Conveniency of the user of it, and 3 the Recovery of the genuine antient Pronunciation of the Language before the *Babylonish* Captivity (that is, while it continued a living Language) *as far*, at least, as any Helps within the small Reach of my Knowledge would enable me to retrieve it.

In Order to obtain the first two Ends (which indeed were all I at first proposed) I laid it down as a *fundamental Rule* for myself, to assign *to each Character one simple Sound*: that is, that (1) no *Character* should stand sometimes for one, sometimes for another Sound; nor (2) any *Sound* be marked or represented sometimes by one, sometimes by another Character. The Neglect of which plain and reasonable Rule is the Cause of great Part of the false Spelling in the Writers,

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ters, and Mispronunciation in the Readers of the present living Languages; and of it's being so difficult and tedious a Task to learn to read any of them, even one's own Mother Tongue: which, if our Alphabets had been framed by this Rule, might have been the easy Work of a few Days, even to a Child, or but a few Hours to a Man.

When I set about applying this Rule to each single Letter, I reflected that, tho' assigning whatever sound I *fancied* to each Character (provided they were in all twenty two distinct Sounds) would in some Measure answer those two Ends; yet it was not by any Means right or justifiable to proceed so *arbitrarily*: but that I was obliged to give some good or, at least, probable *Reason* why each several Character should be made the Mark, Sign or Representative of this or that particular Sound rather than of any other.

Here it readily occurred to my Mind (and that with an agreeable Glimpse of Hope of attaining also, in some good Measure, my third End) that according to the universal Tradition of *Greek Writers*, their Forefathers *learned Letters* of the *Phœnicians*^c, and at first had but sixteen Letters, which in Pro-
cess

^c It is not *my* Business here to enter into a particular Detail of the History of the *Grecian Literature*, and to trace minutely the Original and Progress of their Alphabet: but only to make the proper Use of the Discoveries of *the Learned* on that Head, in order to find out the antient Sounds of
the

of reading HEBREW. II

cess of Time and by several Steps came to be increased to the present Number of twenty four. This is a Thing very commonly known, but not sufficiently consider'd: Let us reflect a little on the plain Meaning of it.

If we should be told an *Englishman* had taught some American Nation Letters; what should we understand by that, but that this Instructor, observing the several simple Sounds used among that People, had shew'd them which Character of the *English* Alphabet his own Countrymen used for the Sign or Mark of each particular Sound, and taught them to do the like; and on the contrary, on Sight of the Character to remember and pronounce the Sounds; that is, to write and to read. If there were Sounds the *English* used and accordingly had Characters to signify, but which that People could not pronounce or did not use^d; their *English* In-

the *Hebrew* or *Phœnician* Letters. He who wants the Proof of those Parts of it which I only allege and take for granted, may find it in a very learned and judicious Dissertation of J. B. President of the Parliament of *Dijon*, *De priscis Græcorum & Latinorum Literis*, printed at the End of *Montfaucon's Palæographia Græca*: which has given me more Satisfaction on this intricate and obscure Subject, than any thing else that I have seen.

^d So the *Greeks* at first received but one of the four sibilant or hissing Letters of the *Phœnician* Alphabet, *Ι Ξ Ψ*, viz. the last. Afterwards they received the first also; and the Sound of it at first was expressed by a Combination, as that of *Ω* was. See what is said afterward on the Letter *Ι*. The two middle ones they never admitted among their Letters, as being Strangers to the Sounds they expressed among the *Phœnicians*.

structor,

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structor, if he understood his Business, would *not* put these Characters into the Alphabet he formed for them. If, again, there were some Sounds used by them which the *English* not using had no Character for; he might think of several Ways to help them; one might be to put two *English* Characters together to express one of these Sounds, as *Ll* is used in the Beginning of a Word to express the aspirate *L* of the *Welsh*, a Sound unknown to the *English*. Lastly, if that People were desirous to have, or their Instructor judged it proper to give them, *as few* Characters as could possibly serve their Turn; he might teach them to express some of their Sounds by a Combination of two of the Characters of his own Alphabet; for Example, he might leave out *F* and teach them to use *PH* for it, as we sometimes do ourselves. Now, as the antient *real*, and modern *imaginary* Case, are much the same; what is said of the *English* Master and his *American* Scholars is equally applicable to the *Phœnician* Teachers and the *Greek* Learners.

The *Greek* Historians tell us the antient *Pelasgi* (who learned Letters of the *Phœnicinas* long before *Cadmus's* Days, and after whose Name the Letters of the most antient Alphabet were called the *Pelasgic Letters*) contented themselves with sixteen (or perhaps eighteen^e)
of

^e When the later *Greek* Writers tell us the antient Alphabet

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of the twenty two their *Phœnician* Masters had. These were

Α Β Γ Δ Ε * * Η ^f * Ι Κ Λ Μ Ν * Ο Π * * Ρ Σ Τ.

At first they had no aspirate Letters^g; but for Θ (a Letter of the present *Greek* Alphabet) wrote Τ Η; for Χ, Κ Η; for Φ, Π Η: of which Practice there remain to this Day many Instances in their antient Inscriptions.

Let us now compare these *sixteen antient Greek* or *Pelasgic* Letters, with the *Hebrew* or *Phœnician* Alphabet: that by the corresponding Order and Namesⁱ we may plainly

bet of their Countrymen had but *sixteen* Letters; they may, without any forced Construction, be understood to mean, but *sixteen of the twenty four* they then had. But there is reasonable Ground to think the *Pelasgi* (at least some of them) at first received *other two* Letters, which were not admitted by the later *Greeks* into their universal large Alphabet of twenty four Letters; as I shall shew when I come to speak of the Letters Ι and Π. And indeed the *Pelasgi* may more truly be said to have had but fifteen of the *twenty four*; for they had no *modern* Η, viz. the Character for long Ε. See Note ^f and ^k.

^f The *Pelasgi* used this Character for the same Sound as the *Latins* did after them and we after the *Latins*, viz. for a Mark of Aspiration, or Η. Many Instances of this remain in their old Inscriptions; as ΗΕΚΑΤΟΝ (a hundred) for which the Moderns write ΕΚΑΤΟΝ.

^g The *Phœnicians* perhaps had no Characters for an aspirate Κ or Π; but taught them to put an Η (or *h*) after them to express the Aspiration; and the *Greeks* used the same Method for the aspirate Τ too, and so did not at first receive the Character for that, viz. Ϙ; which their Masters had. In latter Times they both received it, and invented Characters for the Aspirate Π and Κ, viz. Φ and Χ.

ⁱ Tho' the *Greek* Names agree sufficiently with the *Phœnician* ones as spell'd here by the rabbinical Rules, to know from what *Phœnician* Letter each of them was taken: yet

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ly see from what Letter of the *Phœnician* Alphabet each of those in the *Greek* was taken. And so far as that plainly appears we shall have the right Sounds of sixteen of the *Phœnician* or *Hebrew* Letters, as certainly as we know those of the *Greek*. Consider the following Table of the two Alphabets, the *Phœnician* and ancient *Pelasgic*, compar'd.

yet when I have settled the right Pronunciation of every Letter of the *Phœnician* Alphabet, there will appear a much greater Resemblance between the Fathers and the Sons.

Phœnician.

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Phœnician.		Greek.	
Aleph	א	A	Ἀλφα
Beth	ב	B	Βῆτα
Gimel	ג	Γ	Γάμμα
Daleth	ד	Δ	Δέλτα
He	ה	E	Ε ^k
Vau	ו		
Zain	ז		
Heth	ח	H ^f	Ἡτα
Teth	ט		
Jod	י	I	Ἰῶτα
Caph	כ	K	Κάππα
Lamed	ל	Λ	Λάμβδα
Mem	מ	M	Μῦ
Nun	נ	N	Νῦ
Samech	ס		
Ain	ע	O	Ο ^k
Pe	פ	Π	Πῖ
Tzade	צ		
Koph	ק		
Resch	ר	P	Ρῶ
Schin	ש	Σ	Σῖγμα, Σὰν Doricè.
Tau	ת	T	Ταῦ

I

^k As the *Greeks* never had but one Character for each of the three Vowels, A, I, T, whether they were pronounced long or short; so *at first* they had but one for each of the other two, E and O; as their antient Inscriptions abundantly shew. Afterward they took a Fancy to express these Vowels by the antient Characters, E and O, only when they were to be pronounced short; and invented a new Character for the long O, *viz.* Ω; and for the other, borrowed Η, the old Character for an Aspiration; supplying the use of it with a Hook ['] put at the Top of the Letter. See Note^f.

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I am apt to think, a confiderate View of this Table will strongly incline a Man to be fatisfied the feveral *Greek* Letters correspond to thofe very ones of the *Phœnician* Alphabet againft which they are ranked, and to no others; and fo stood for the fame Sounds. And fince we know the Sounds of the *Greek* Letters, of Courfe we know thofe of the *Phœnician* alfo.

Thus we have at once found the right Pronunciation of *fixteen* of the twenty two *Phœnician* or *Hebrew* Letters, and among them (which is a great Point gain'd) have recovered four of the Vowels, א, ה, י, ו, (A, E, I, O,) which the Rabbies had metamorphofed into Confonants¹. Concerning the *other fix* we fhall now proceed to inquire.

Two

Note ^f. And to diftinguifh the fhort ones they added to the Name of E the Epithet of ψ, λδ, (small) and to that of O, μικρόν (little, viz. in Sound, not in Figure). The antient Names might be E, O, barely; or perhaps Ea, Oi, after their *Phœnician* Mafters.

¹ Here is one of the fhallow Artifices of the Rabbies. They were refolved all the Letters fhould be Confonants: but what were they to do with the five Vowels? As to¹ they hit right enough, or rather but adhered, in Part, to antient Ufage in making a y of it: for in the natural Formation of Sounds, the Set or Pofition of the Organs for founding the Confonant y (for it may juftly be reckoned one rather than a fmall or fhort Vowel) is different in nothing from that for the founding of i, but in a fomewhat clofer Contact of the Tongue and Palate. The Vowel u and the Confonant w have exactly the fame Relation to one another; as to the Contact of the Lips. And had they turned their u into a w, it had been right; provided they ftill owned (as in many Inftances they have, but not without their animating Dot added to them) the Vowel Power of each

Two of these seem to have been received by the *Pelasgi*, viz. γ and ρ. The *Æolians*, one Branch of them, made so much Use of one Letter (or still adhered so closely to their old Character, after a new one, Ϛ, was invented and put into the new general Alphabet of twenty four Letters) that it was called the *Æolic Digamma*. This Name of Digamma, or double Gamma, was given it not from its having the *Sound*, but the *Figure*, of Gamma doubled, thus, Ϛ. In old *Greek* Inscriptions we find this Letter often put to the same Use, in making Diphthongs, as the Ϛ afterwards serv'd for: they wrote, for Instance; ΑΓΤΟΣ where the later *Greeks* wrote ΑΥΤΟΣ. From hence the Sound of it appears to be u or w; as is also to be gathered from the Use made of it by the *Latins*, after whose Example the antient *Romans* wrote FIRGO, FOTOM where the more modern (who had enlarged their Alphabet with some

each. But here they went one Step too far, viz. to the next and yet closer Degree of Contact of the Lips, and founded it like our v, which is properly and strictly the same with an aspirate b. This might have been a lucky Blunder for them if they had taken the Hint from γ's having accidentally become an aspirate b, to make the other three, ϛ, Ϟ, ϟ, the aspirates of c, d, and p, as they had already an Aspirate τ, (viz. ϗ) in their Alphabet, and Ϟ might have done very well for an Aspirate c or κ, which is only a rougher h pronounced with the Throat yet closer shut than when the common h is pronounced. But neither seeing this nor any other plausible Way of disposing of them, they bluntly made them all three h's or Aspirations, tho' they had one before, viz. Ϟ.

C

Letters

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Letters borrowed from the later *Greeks*, one of which was *v* from the *Greek* *ϝ*) wrote *VIRGO*, *VOTUM*; in which last Word the *v* comes in to the Place of the Vowel as well as Consonant Power of the *ϝ*^m. That *ϝ* was the *Phœnician* Letter the *Æolians*, or all the *Pelasgi*, intended to put their Digamma in the Place of, appears from its Rank, both in the *Greek* and *Latin* Alphabet, immediately after *ε*. In the former it stands now only as an *Ἐπίσημον* or numeral Character for 6, as *ϝ* does for the same Number in the *Hebrew*, each being the sixth Letter in its own Alphabet. The Figure of it also nearly resembles the first and principal *Phœnician* or *Samaritan* Character of *ϝ* in *Montfaucon's Palæogr. Græca*, p. 122; when inverted, as the *Greeks* used most of the *Phœnician* Letters. The right Sound then of the *Hebrew*

^m The *Latins* wrote *o* for the Vowel *v*: for tho' the *Pelasgi* had both *o* and *v* in their Alphabet, their Disciples in *Italy* made so little Difference between them (as indeed we do to this Day between a *short o* and *short u*) that they contented themselves with one Character for both; the *Tusci* or old Inhabitants of *Hetruria* chusing *v*, and the *Latins* *o*. The later *Romans* did not pronounce their *v* (when a Consonant, or made short upon joining it with another Vowel in the same Syllable) so hard as we do now, but like our *w*, as the Critics in *Latin* Grammar have shewn; in *Syl-væ*, for Instance, of two Syllables and *Sy-lu-æ* of three, the *v* is sounded so much alike that there is scarce any other Difference perceptible to the Ear than that of a somewhat quicker Pronunciation in the former than in the latter Case, the Position of the Organs being also very near the same in both Cases. See Note ¹.

or *Phœnician* ך is u or w; as we had before that of ך׳ i or y. See the Notes ^l and ^m.

As to ך: the *Latins* having learned their Alphabet (if not their Language) from the *Pelasgi*; it is plain they, or that Colony of them that came into *Italy* and were the Instructors (perhaps the Progenitors) of the *Latins*, must have used the Letter ך, since we find the *Latins* did, who had nothing but from them. And both the Figure of their Q and it's Place in their Alphabet (just before Rⁿ, as ך stands next before ך׳) shew clearly enough what *Phœnician* Letter they borrowed it from. The Sound then of the *Phœnician* ך is the same as that of the *Latin* Q; and 'tis truly but a disagreeable one, tho' the only disagreeable Sound in the whole *Phœnician* Alphabet. 'Tis a Sort of K pronounced deep in the Throat (something like the gulping of a Frog, to which a *Latin* Critic compares it) involving somewhat of an obscure u after it, and accordingly that Letter is commonly writ with it, tho', I think, superfluously, being already implied in it, that making the only Difference between it and K or the *modern* c. *Quintilian* is quite displeased with the Harshness of it: and, tho' in other Situations it is not disa-

ⁿ I say before R, rather than after R, which last Expression would not shew so manifest an Agreement of the Alphabets; as X intervenes between D and P in the *Phœnician*, and that Letter was never received into either *Greek* or *Latin* Alphabet.

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greeable to any *European* Ear, it must be something harsh when it comes next before another Consonant without the Intervention of any Sort of Vowel, where (to distinguish it from *ɔ* or *K*) it's own short *u* must be pronounced with greater Rapidity than will be quite easy at first to a Person unaccustomed to it. The easiest Way is to pronounce it like the Syllable *QUA* or *QUO* with such Rapidity that you can scarce perceive any Sound of *A* or *o*, or like the *French* Word *QUOI* exceeding short, as short as *QUE* in *Heretique* or the End of other *French* Words.

There remain now only the Sounds of *ɪ*, *ʊ*, *ɒ*, and *ʏ*, to be investigated. But, to make what I have to say of them the clearer, I must make a short Digression into the History of the *Grecian* Literature.

All the antient Nations made Use of the Letters of their Alphabets (not only to signify Sounds, but also) as Characters for Numbers. For the *Arabic* or *Indian* Cyphers, 1, 2, 3, 4, &c. which we now use with so great Conveniency and Ease in Arithmetical Operations, are but a modern Invention compared to those old Times. The *Pelasgi* had just such a Contrivance to express Numbers by Letters, as the *Latins* afterward had, and (to be sure) among other Parts of Literature had learned of them, and which we now practise having learned of the *Romans*, viz. the Letter *ι* denotes the Number 1;

v,

V, 5; X, 10; L, 50; C, 100; D, 500; M, 1000. I say just such a *Contrivance*: for the *Characters* used by the *Pelasgi*, and retained till very late by the *Athenians* a principal Tribe of them, were very different, and chosen for better Reasons than appear to us for the Choice of the *Latin* Characters. They put the first Letter of the Name of each principal Number to denote the same Number. IA (the later *Greeks* wrote MIA) ΠΕΝΤΕ, ΔΕΚΑ, ΗΕΚΑΤΟΝ, ΧΙΛΙΑΙⁿ², ΜΥΡΙΑΙ being the *Greek* Names of the Numbers 1, 5, 10, 100, 1000, 10000; the Letter I signified 1; Π, 5; Δ, 10; Η, 100; Χ, 1000; Μ, 10000. They contrived neither Names nor Characters for higher Numbers: these being sufficient for all the ordinary *Uses of Life*, and in the Infancy of their Learning they little minded *curious Speculations* in Arithmetic or Geometry. But whenever they came to have an Inclination to *Mathematical Knowledge* (in which their Posterity were eminent Masters) they would quickly find their old Method of Notation a very incommodious one for arithme-

ⁿ² 'Tis not unlikely the most antient *Greeks*, who had but just learned to write, might likewise be so small Proficients in Arithmetic that a *Hundred* might be the highest Number they had a Name or (of Consequence) a Character for. But if they went farther; then, not X, but K must have been the Character for 1000 among the *Pelasgi*, who wrote KH for X, and so, KHIAIOI. But when the *Greeks* enlarged their Alphabet to twenty four Letters, and so wrote Χίλιοι; to be sure they would alter the numeral Character too, and make the easy Change of K into X.

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tical Operations. It might be the Introduction of *this Taste* among them that procured to *Cadmus* (a much later *Phœnician* than those who first taught the *Greeks* the Use of Letters) so kind and honourable a Reception among the *Bœotians*, on Account of the Improvements in *Arithmetic* he communicated to them from his Countrymen^o, that for the Sake of them they submitted to his making a considerable Change in their antient Alphabet^p, but which indeed was a very useful Improvement, and to the Purpose of instructing them in the *Phœnician Art of Arithmetic*, absolutely necessary.

The *Phœnician* Method of Notation of Numbers (a Scheme as superior, in Point of Conveniency for arithmetical Operations, to their old Way, as it is inferior to that of the *Indian* Cyphers now in general Use among us) was this. They made every Letter in their Alphabet stand also for a Number, according
ing

^o The *Phœnicians* of *Tyre* and *Sidon* being the great Navigators and Merchants of the old World had sufficient Inducements, from *their Interest*, to accomplish themselves in the Knowledge of *Arithmetic*. And accordingly antient History tells us they excell'd all the World in it; as the *Egyptians*, for *as interesting Reasons*, outdid all their Neighbours in the Knowledge of *Geometry*.

^p This Innovation, however useful, was not at first universally received by the *Greek Nations*. The *Athenians* in particular (either out of Contempt of the *Bœotians*, whom they look'd upon as dull Fellows, and so disdain'd to learn of them, themselves being the Wits of *Greece*; or for some other as wise Reason) made a *Party Affair* of it and stiffly maintained the Honour of the old sixteen, the antient *Pelagic*

ing to the Order in which it was ranked there. The first Nine stood for Units (as may be seen in the following Alphabet), the next nine for Decads or Tens; the remaining four for Centenaries or Hundreds, as far as they would go; ^a as is the Practice of the *Jews* to this Day.

But to adapt the *Greek* Alphabet to this Use, the Number of *sixteen* Letters must be increased to that of *twenty two*: and therefore the other *six* Letters of the *Phœnician* Alphabet must be taken in, and each put in the same Rank or Order in this new Table of Letters as it had in the *Phœnician* Ori-

ginal Alphabet: and accordingly were the very last Nation in *Greece* that received the new Alphabet (at least into public Use, in their Records and Monuments) and that not till it was farther improved (*enlarged*, at least) than *Cadmus* left it, and had its full Complement of four and twenty Letters.

^a How they supplied the other five Places of Hundreds, so that *℥*, which stood at first for 1, should come round to stand (with a Dot or Dash or some distinguishing Mark or other) for 1000; is no Part of my Undertaking to shew: tho' it may be fairly presumed to have been the same with the Practice we find among the *Jews*, who put *ק*, 400, and *ק*, 100, &c. together, thus *קק*, for 500; *קק*, for 600; *קקק*, for 700; *קקק*, for 800; *קקקק*, for 900; *קקקק*, for 1000; *קקקקק*, for 2000; *קקקקקק*, for 10000, &c. for as they used the old Character (now called *Samaritan*, because still retained by that People, tho' exchanged by the *Jews* for that of the *Chaldeans*) which has no Variation of the Form of any Letter in the End of a Word from what is used in the Beginning or Middle; they had not the Conveniency the *Rabbies* have taken the Advantage of, *viz.* of marking 500, &c. by their five final Letters, *ך*, *ם*, *נ*, *ס*, *ז* (for *ך*, *ם*, *נ*, *ס*, *ז*, as they are written in the Beginning and Middle of Words) *ך*, 500, &c.

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nal. Thus all the Gaps were fill'd up that appear in the *former Table* of the sixteen *Pelasgic* Letters set over against the corresponding ones of the twenty two *Phœnician*.

F, C, or 5 (for all these Figures are used by different Writers) came in the Place of 1 to be the *Ἐπίσημον* (so they called those Characters that stood for Numbers only, but not for Sounds too; but which, however, made Part of their Alphabet or Abacus: See *Montf. Palæogr. Gr.* p. 336.) for 6, and had the Name of Bau given it, viz. the Name of the *Phœnician* Letter a little altered, as in the Case of the other Letters.

Sanpi, Ϡ, made of San^r, c, inverted and of Π laid on it's Side, became the *Ἐπίσημον* for 90, the Number signified by 3 in the *Phœnician* Alphabet. Lastly,

Koppa, q or 4 became the *Ἐπίσημον* for 100, the Number for which ϡ stood among the *Phœnicians*¹.

These

¹ The Letter now called *Sigma*, and written Σ, was antiently also written c and called by the *Dorians* *San*, after the Name of the *Phœnician* *Sin* or *San*. See Note 1.

² The Characters of these three *Ἐπίσημα* I have taken from *Montfaucon's Palæogr. Græca*, p. 336, where he gives an universal *Greek* Alphabet of the Characters of all Ages; in which the *Sanpi* first and next the *Koppa* are placed between the Π and P, according to the Order of the *Phœnician* Alphabet. A later Enlargement of the *Greek* Alphabet to twenty four Letters brought with it an Alteration (an unnecessary one, to say no more) of the numerical Value of the two last *Ἐπίσημα*. They threw out Ϡ from its original Place, and made it stand for 900 instead of 90: and then, of Course, *Koppa* which stood formerly for 100 must now

These three *Phœnician* Letters then, $\aleph$, $\beth$, γ , were not admitted into the *Bœotian* Alphabet of *Cadmus* (which afterward, with the new Additions universally prevailed) as Characters for Sounds, but only as *Ἐπίσημα* or numerical Characters. Wherefore, the Sounds of them must be investigated from other Principles than that we have hitherto proceeded upon, *viz.* than the Sounds of the corresponding Letters in the *Greek* Alphabet. This has been already done for $\aleph$ and $\beth$; and shall be hereafter for γ .

As to the other three, ι , υ and δ ; it does not appear from antient *History*, whether they were at first received as *Ἐπίσημα* only, or as Characters for Sounds too. *J. B.* thinks they were added by *Cadmus* for both Uses, and became *Z*, *Θ* and *Ξ*. There is no Reason to doubt of this with Regard to the two former, as we have no Traces remaining of their having ever been meer *Ἐπίσημα*. But concerning the third that learned and curious Inquirer (*Monf. B.*) would have thought

now stand for 90; *P*, formerly 200, as $\aleph$ signifies, now became 100, &c. Thus they spoiled the Harmony of the two Alphabets, without any visible Advantage from the Change; whereas they might have very conveniently retain'd it and have put the five new Letters γ , ϕ , χ , ψ , ω to signify 500, 600, &c. whereas they stand now for 400, 500, &c. respectively. This Alphabet of twenty four Letters, with the three *Ἐπίσημα*, in all twenty seven, afforded them just Characters enough for nine Units, nine Decads, and nine Centenaries, and then came round again *A* or α , 1000; *B* or β , 2000, &c.

other-

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otherwise, and might have clearly extricated himself from the Difficulty he finds in accounting both for the *Place* and *Name* of $\Xi\iota$, if he had seen his Friend *Montfaucon's* Disquisitions, who (in his *Palæogr. Græc.* p. 131.) informs us that it was at first an Ἐπίσημον only, and called $\Sigma\iota\gamma\mu\alpha$; (See Note^r;) a Name as like to SAMECH as GAMMA is to GIMEL. When the later *Greeks* came to add a *third Sort* of Characters to their Alphabet, viz. double Letters or compendious Characters for two Letters that came often together; they put one of them, viz. Ξ in the Place of this Ἐπίσημον (adding the other, Ψ , to the End of their Alphabet with the other new Letters which they could not find a proper Space for among the Ἐπίσημα in *Cadmus's* Alphabet) and by no very great Change of the old Name gave it a proper and expressive new one: for $\Xi\iota$ seems to be only the Abbreviation of Κσιγμα , the easiest Variation that could be made from the old Name of the Ἐπίσημον to express the *Sound* of their new Letter or Contraction, and to shew the Difference of it from that of the *Phœnician* Letter D . The most antient *Greek* Character for $\Xi\iota$ is not the Uncial or Capital Character Ξ (as in most of the other Letters) but the small one ξ , as *Montf.* observes, p. 131; and that is very little varied from the most antient *Samaritan* Character of Samech, viz. 3; under which Character (no doubt)

doubt) it was at first admitted as an Ἐπίσημον. See Note¹.

Ζῆτα and Θῆτα preserved their *Phœnician* Names *intire*: for tho' ι, from which the former was taken, is called ZAIN by the *Chaldaeans* and *Jews*, its antient *Syriac* Name (as *J. B.* cites *Scaliger* affirming) was ZETHA, זתא.

But be this as it will, I shall exhibit *Cadmus's* Alphabet with the Εῖ as one of its Letters, as it stands in the now received Alphabet. And thus the Number of 19 Letters and 3 Ἐπίσημα, ascribed by old *Greek* Writers to *Cadmus's* Alphabet, will be complete: tho' I think we might interpret their Number 19 in the same Manner as that of 16 is construed in Note^c; without any straining of their Words, or wresting their Meaning; and so reckon 18 Letters and 4 Ἐπίσημα at the first Introduction of *Cadmus's* new Alphabet.

The

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The CADMEAN Alphabet.

1	Α	A
2	Β	B
3	Γ	Γ
4	Δ	Δ
5	Ε	E
6	Ϝ	F Ϝ Βαῦ Ἐπίσημον.
7	Ζ	Z Ἠτα.
8	Η	H
9	Θ	Θ ἦτα.
10	Ι	I
20	Κ	K
30	Λ	L
40	Μ	M
50	Ν	N
60	Ξ	Ξ. See what is said of Ϟ.
70	Ο	O
80	Π	P
90	Ϛ	Σαν πῖ } Ἐπίσημα.
100	ϛ	Κόππα }
200	Ρ	P
300	Σ	Σ
400	Τ	T

I have put down *here* no other Names but those of the three newly added Letters and the three Ἐπίσημα. Those of the other sixteen may be found in the *Pelasgic Alphabet*, in p. 15.

Here from the Correspondency of Name and Rank between Ϝ and Θ, we learn that

that the true Sound of ϑ is that of an aspirate τ , or as we write, $\tau\eta$; that being the Sound of Θ antiently expressed by $\tau\eta$ among the *Pelasgi*. The Rabbies indeed have told us ϑ is equivalent to τ , and η to Θ or $\tau\eta$ or, with a Dages, to τ . But the correspondent Names and Order of the Letters in both Alphabets are clearly against them.

We have now only the Sounds of three *sibilant* Letters (or *Dentals*, according to the Distinction of the *Hebrew* Grammarians) to inquire after, *viz.* of ι , of ϑ , and of γ .

And first, for ι . It is plain from it's Place and Name the Sound of it must be the same with that of z . But since a Mistake, as I think, about this last has been supported by the Credit of some learned Men, and is still inculcated to us by the Grammarians, *viz.* that z is a double Letter or compendious Note for two Letters, τ , or Δ , or Θ (which the *Greek* Grammarians called *Dentals*) and Σ , particularly for $\Delta\Sigma$; as Ξ and Ψ are owned to be, the former for κ , Γ or χ (the *Palatines*) and Σ , and the latter for Π , B or Φ (the *Labials*) and Σ : if my Reader will have Patience to attend to what I have to say against that Notion, in Order to discover the true Sound of z and consequently of ι ; I promise him to dispatch the other two, ϑ and γ , in much fewer Words.

That the *Greeks* loved to put Σ before the *tenués* and *aspirate* Forms of the *Palatine* Letters,

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Letters, viz. K and X; of the Labials, Π and Φ; and of the Dentals, T and Θ, is very plain from so many of their Words beginning with these Combinations: and that they were less fond of putting it *before* the *Mediae* appears, from but one Word (σβεπνύω) beginning with ΣΒ, and not one in all the Language with ΣΓ or ΣΔ.

Now let us see what was their Taste in placing Σ *after* these same Letters. Wherever any of the nine Letters now mentioned, or any of the Vowels, (*i. e.* any Letter besides the Liquids Λ, Μ, Ν, Ρ,) is the Characteristic of the Thema of any *Verb*; Σ is constantly the Characteristic of the Future, and comes in just after that of the Thema, and before it's Termination Ω. Here then we may see how the *Greeks* liked the Sound of any of these nine Letters *before* a Σ. The Fact is, that the *Palatine* Letters of the Thema, Κ, Γ, Χ remain (or two of them, the media and aspirate Form, are changed into the Tenuis of the same Organ, Κ) and, with the Σ, are expressed by the Contraction or compendious Note of two Letters, Ξ, in the Future. The same happens with Regard to the *Labials*, Π, Β, Φ; which in the Future coalesce with the Σ into Ψ. But what becomes of the *Dental* Characteristics of the Thema, Τ, Δ, Θ, in the Future? They do not, according to the same Analogy, coalesce with the Σ into Ζ, which

is

is pretended to be the compendious Note of a Dental before Σ ; no nor remain before it in their *separate* Form, but are quite thrown out: which is a certain Sign that the Sound of a Dental before Σ was disagreeable to Grecian Ears; and if it was so much so, that, to avoid it, they broke through the Analogy of the Grammatical Flexion (which they seldom did upon any other Account than *Euphoniæ Causâ*) can it be supposed they had a Character to express a Sound they not only did *not delight* in, but *avoided* whenever it was thrown in their Way?

Nay, when, to make the Sound more agreeable (a Matter the Greeks were very nice in) they insert the Dental τ after the *Palatine* or *Labial* Characteristic in a Thema (as in $\tau\acute{\iota}\kappa\eta\omega$ for $\tau\acute{\epsilon}\kappa\omega$, $\tau\acute{\upsilon}\pi\eta\omega$ for $\tau\acute{\upsilon}\pi\omega$) they throw it out again in the Future, as $\tau\acute{\epsilon}\xi\omega$, $\tau\acute{\upsilon}\psi\omega$; but if they had liked the Sound of a Dental before Σ , and ζ had been the Character of the Combination of them, they would have written $\tau\acute{\iota}\kappa\zeta\omega$, $\tau\acute{\upsilon}\pi\zeta\omega$.

In Nouns, again; when a Genitive Case ends in $\beta\omicron\varsigma$, $\pi\omicron\varsigma$ or $\phi\omicron\varsigma$, strike out the $\omicron$, and you have the Nominative in ψ . When the Termination of the Genitive is $\gamma\omicron\varsigma$, $\kappa\omicron\varsigma$ or $\chi\omicron\varsigma$, that of the Nominative is Ξ . But when a Genitive ends in $\delta\omicron\varsigma$, $\gamma\omicron\varsigma$, $\theta\omicron\varsigma$ (as many and many do) is there e'er a Nominative found ending in ζ ? as according to Analogy

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analogy we might expect, if the Sound of it had been agreeable.

The *Latins* in their Flexion of *Nouns* avoid this Sound with the same Care. *Partis*, *Frondis*, &c. are Genitives: but the Nominatives are not *Parts*, *Fronds*, but *Pars*, *Frons*. That I may not be tedious, I leave the Reader to reflect on the *Præterits* of *Latin Verbs*; none of which, from Verbs in DO and TO, end in PSI or TSI, tho' many from those in BO and PO end in PSI, and from GO and CO in XI, *i. e.* CSI. And both Nations seem, in their Dislike to these Sounds, to have followed the Taste of their *Phœnician* Masters. For in *Hebrew* when the Syllable *תה*, the Characteristic of their Conjugation called Hithpahel, is by Analogy to be put before a Verb beginning with any of the sibilant Letters, *י*, *ם*, *ץ* or *ש*; the *ת* of *תה* changes Places with the Sibilus and comes after it. Of a farther Change made in *Hebrew* Words, on this Account, I shall have Occasion to take Notice a little below, and again when I come to the Letters *ם* and *ץ*.

This would be sufficient to satisfy my Reader, that Z is so far from being used by the *Greeks* as a Character for the Sound of Σ after a Dental Letter, that the very Sound itself is carefully avoided both in *Greek* and also in *Hebrew* and *Latin*: and so he might be released from the Trouble of any farther Inquiry upon this Head; but that I must give

give an Answer to two *Objections* that at first Sight seem to be *very strong* against my Doctrine.

The first of these *Objections* is, that *many* Verbs in ΖΩ (and I add, to strengthen the *Objection*, in ΣΣΩ, which I shall by and by give Reasons for my thinking an equivalent Termination) form their second Futures and second Aorists, by Δ, in δω and δον: which may be look'd upon as a plain Proof that Δ is *Part of the Composition* of Ζ. There is but little Weight in this Observation. For the same Reasoning would prove Γ to be Part of the Composition of Ζ: for *many also* of these Verbs form these Tenses in γω and γον. But the Truth of the Case is, the second Futures and Aorists and the Præteritum medium always retain the Characteristic of the Thema. So neither the Δ nor the Γ, Characteristics of these Tenses, come from Thema's in ΖΩ or ΣΣΩ, but from antiquated ones in ΔΩ and ΓΩ; of which however some few are still in Use, as τμήσω as well as τμήσω. The Luxuriancy of the *Greeks* in the Variety of new Forms they give to old Thema's (*which* nevertheless continue to be the Source of all the other Tenses but the Imperfects, which, by the by, are in true Philosophy but other Presents, tho' by all Grammarians reckoned among Preterits) is well known to every Man that has but a slight Acquaintance with their Language. I might add much
D more,

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more, but hope this is sufficient; and I hasten to answer the second Objection and put an End to this, I'm afraid, tedious Disquisition.

'Tis thought a very plain Proof of Z being a double Letter compounded of Δ and Σ, that the Dorians *expressed that Sound* by ΣΔ, and the Æolians by ΣΔ and also by ΔΣ. But I would ask those that *think so*, what Reason they can give for its being ever expressed by ΣΔ, if the true Sound of it was (as they contend, and as it should be in Analogy to the double Letters Ξ and Ψ) the Sound of a Dental (as one of these is of a palatine, the other of a labial) Letter *before* Σ. We never find Ξ resolved into ΣΓ or ΣΚ, or Ψ into ΣΒ or ΣΠ by any Dialect. Again, why should Z be sounded like ΔΣ rather than as ΤΣ, since we all agree to pronounce Ξ like ΚΣ, not ΓΣ, and Ψ like ΠΣ not ΒΣ, even in Futures, for Instance, of Verbs in ΓΩ and ΒΩ, as well as those in ΚΩ and ΠΩ. In these and other Particulars above mentioned there appears so little Analogy between Z and the *confessedly double* Letters Ξ and Ψ, as gives a strong Suspicion of their being no Relations: and if they are not, they ought not to be classed together as *double Letters*. But what is really meant by the Dorians and Æolians using ΣΔ or ΔΣ where the more common Practice was to use Z? Is it, that where the other Greeks
used

used the *Sound* they expressed by the Character Z, the *Dorians*, &c. used another *Sound* which they expressed by the Characters $\Sigma\Delta$ or $\Delta\Sigma$? Why, that is the very Thing I am contending for, *viz.* that the Sound of Z is not the same as that of a Δ with a Σ either before or after it. If the Meaning is that they intended to express the *same Sound* that the other *Greeks* marked by the Character Z, but (not having received that Character into the *Pelasgic Alphabet*) expressed it by *equivalent Characters*: it is strange if both $\Delta\Sigma$ and $\Sigma\Delta$ and also $\Sigma\Sigma$ (which is sometimes put for Z, and seems indeed the most antient Way, for the *Latins* follow it putting ss for z in Words formed from the *Greek*) were all *equivalent Sounds* to z and to each other.

The *true Intent* then of all the three Combinations of Characters must have been to express the Sound they had no single Character for till *Cadmus's Time*; but not by Characters *equivalent*, but only *contrived* so as to hint that Sound, and one of them, $\Sigma\Delta$, to lead one, as it were, mechanically and necessarily to the forming of it: for in attempting to pronounce $\Sigma\Delta$, one naturally gives the Σ another Sound than it has before T in ΣT ; which is no other than the true Sound of z in the *English Word lazy*, or of s in the *English Word Praise*. And the Foundation of the Contrivance seems to be this. The Sound of Z being the *Media* of the *Tenuis*

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Σ , as B is of Π , and Γ of K, and Δ of T; to signify that Σ in some Places was to be pronounced as a *Media*; they joined to it a *Media* of the same Organ (that is, a Dental) Δ , either before or after it indifferently; the Δ being put there, *not* to be pronounced itself, but to *direct* the Pronunciation of the other Character Σ : a Practice very common in modern Languages, and of which we have an Instance even in the *modern Greek*.

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* This Practice is but too too common in modern Languages, being one great Branch of that *ambiguous Use of Characters* which renders most of them (more particularly the *French* and *English*) so hard to read and to spell. In most of those Combinations of Vowels we ignorantly call Diphthongs, the Sound of both Vowels is not heard (and therefore they are no Diphthongs) but the latter Vowel serves only to shew that the former is to be pronounced long; and that whether they come together, as in *Boar, Bear, bear, believe, Mien, Maid*, (tho' here you are often deceived and it serves not even for this, and indeed for no Use, as in *Bread, Breast, Friend, Heaven, &c.*) or whether a Consonant be interposed between the first and the last which is always an *e* in this Case, as in *made, Rate, spare, fore-, mete, bite, ride, &c.* to make a Difference between these Words and *mad, Rat, Spar, for, met, Bit, rid, &c.* So in Consonants; to *Hag* which three Letters serve sufficiently to express the Sound intended (for we often put no Mark of a Vowel's being pronounced long) an *e* is added to shew the *a* is long *Hage*; but then, lest another erroneous Practice of giving *g* the Sound of *dsh* before *e* should lead you to a Sound not here intended, an *u* is interposed to shew that that Rule is not here to take Place. So at last comes out what is, by all these absurd Rules, the true Spelling, *Hague*. So in *Catalogue; Decalogue, &c.* yet more absurdly; for their last Syllables are originally and in common Use short, so that neither their Etymology nor the Rules of *English* Spelling require either the *e* or the *u* to be written.

The Practice of the modern *Greeks* I mentioned, and which much resembles the antient one of putting $\Delta\Sigma$ for Z,

is

The doubling of the Σ (the reverse of modern Practice^u) signified the media Sound as being *stronger* than that of the Tenuis: a Media being formed by a stronger Propulsion of the Breath than a Tenuis^v. Now we see why we never meet with $T\Sigma$ which (though the most natural Expression of the Sound of Z, if it had been a double Letter) was quite contrary to the real Intention of the Combinations they used.

D 3

This

is this. They, having got into a wrong Custom of pronouncing the second Character of their Alphabet, B, with an Aspiration, as we pronounce *y* in *English*, and so having no Character left to express the Sound which *b* formerly signified, supply that Deficiency by putting Π the Tenuis of the Media B for it; and to shew that it is there to represent a Media, they set M before it, which is a Media (a nasal one) of the same Organ, both being Labials. This Spelling I saw in a Map of the *Caspian* Sea made (or pretended to be made) by two *Greek* Priests; who could give me no Reason for the Choice of $M\Pi$ by their Countrymen to supply the Place of B. They had done better (to take Notice of that by the by) to have used ΠM , (analogous to $\Sigma\Delta$) which is never used upon any other Occasion; whereas their present Notation may lead them into Mistakes; for Instance, to read *Αβιλος* where 'tis written *Αμπιλος*.

^u Our Way, and that of the *French*, is to pronounce a *single s* between two Vowels like *z*, a Media; and a *double ss* in the same Circumstances as *s*, a Tenuis.

^v See this finely deduced, and indeed almost every Thing that concerns the Theory of articulate Sounds and of Characters, in the five last Chapters of the 3d Part (concerning natural Grammar) of Bp. *Wilkins's* Essay towards a real Character and a Philosophical Language.

Most superficial Scholars despise all *Philosophical Speculation* about Sounds and Letters; for this wise Reason forth, because the *practical Use* of Letters is the *lowest Step* in Learning; and to acquire it, the Employment of Children. But if they consider'd it as the *Foundation* of all
Learns

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This is farther confirmed from a Practice somewhat like this in the *Hebrew*. For in the Formation of their Conjugation Hithpahal, before mentioned, when a Verb begins with ה, they not only make the ת of the additional Syllable הַת change Places the ה, but (because ה a Media could not preserve it's natural Sound before ת a Tenuis, but would degenerate into that of ש; therefore) they change the ת into ד a Media; saying הַתּוֹמֵן for הוֹדְמֵן: where, if דs had been the true Sound of ה; it would have been the Way to obtain the most agreeable Sound, to have let the ת keep it's Place, only changing it into ד: for HIDDSAMMAN is a less harsh Sound than HIDSAMMAN. The like Reasoning also may be applied to ז; in הַתְּצַדֵּק for הַצְּטַדֵּק.

Having

Learning, as they ought; they would think it of more Importance than they do, that it should be well *laid*. Had our Alphabets been contrived by the Principles of this Part of Natural Philosophy; Reading and Spelling or Orthography (of which some Men, otherwise very learned, are but indifferent Masters; nay some Authors too, as Printers and Correctors of the Press could tell you) would be, as I have before observed, easy Tasks; which now both torment poor Children's Minds and procure them much Chiding, and often brutal Usage, from passionate Teachers, who are angry with the poor Things for not learning readily what they have no Capacity to instruct them in; and, which is much worse, these Difficulties and the Hardships consequent upon them give most Children such an Aversion to all Manner of Learning, that they acquire little or no Knowledge in their Youth; which Neglect the more sober and considerate Sort of Men come, in their riper Years, heartily to regret, when it is too late; and which the vain Fellows, being

Having thus settled at last the disputed Sound of Z to be, (not a double Letter or Combination of two Consonants, but) the simple one of the Media of Σ ; we have thereby found the true Sound of the *Hebrew* or *Phœnician* †; which is what we lookt for. This is a *Sound* as much liked and as much used in *English*, and indeed in all modern

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ing indeed conscious and inwardly ashamed of, yet endeavour to palliate by a *pretended and professed* Contempt of what they would make great Ostentation of, if they had it: and if a few of better Genius and naturally passionate for Knowledge, struggle thro' all these Difficulties, it is after suffering many truly pitiable Hardships and, worse, a deplorable Loss of Time. Besides, without this Theory no Grammarian can give a tolerable Account of the Anomalies in the Flexions of any Language; for it is the Key to most of them.

But enough of *this* Digression, which a Heart touch'd with Pity for poor Children drew me into; and yet I must beg my Reader's Patience a little longer, to do Justice to the ingenious Author I mentioned, Bp. *Wilkins*. He was a Man of infinite Curiosity and great Sagacity and Penetration, and what we may call an *Architectonical Genius*, ever forming great Plans to frame the Materials collected and prepared by others, into regular Edifices. Such a Project, and an immense one, was his *ESSAY* above mentioned! 'Tis indeed *too great*, and not possibly to be executed but by a Man accomplished with all the Knowledge that *can be* the Object of human Faculties; that is, not in this World. But tho' the main Body of this vast Edifice could not be finish'd (the whole Treasure of the intellectual Riches of Mankind not being sufficient to defray the Charges): yet the Offices and lesser appendant Buildings are extremely commodious and curiously beautiful. Out of Metaphor; this Work discovers in it's Author a masterly Skill in Logic and Metaphysic (to say nothing of Natural Philosophy) and all this so judiciously applied to Language, in laying open the first Principles of it; that I dare affirm, that a thorough Acquaintance with it will form a Man that has any Geniu

tha

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Languages, as it was by the *Greeks* and *Romans*^w. Yet we use the *Character* but rarely in *English*, most commonly using *s* between two Vowels for it; as in *Rose*, *Rosary*, *Ease*, *please*, &c.

The two remaining Letters, *ð* and *ȝ*, we shall dispatch in fewer Words than *;* alone hath required. And first for *ð*: A Story related in the Book of *Judges* (Chap. XII.) of the Pronunciation of the first Letter of the Word *Wibboleth* (thus they read) being made a Test to distinguish the *Ephraimites* from the other *Israelites*; for they could not pronounce it right, but said *ðibboleth* for it: this Story, I say, shews that *W* and *ð* are Letters of near Affinity; and the Rabbies own it in the Pronunciation of them *they* have taught us. Now having found *W*, by it's correspondent Letter in the *Greek* Alpha-

that Way, into a judicious Grammarian; and improve most of the Logicians and Metaphysicians that take it into their Hands. I make no Doubt of any *Englishman's* Pardon for this long Digression, when I assure him the only Design of it is, to bring again into the Hands of all Men of Letters, what I have found but in few of those of my Acquaintance, *viz.* as rich a Treasure of this Sort of Knowledge as any the *English*, or perhaps any other antient or modern Language, can present them with.

^w *Dionys. Halicarn.* for the *Greeks*, *Quintilian* for the *Romans*, and for us our frequent Use of it, are sufficient Evidences of the Sweetness of this Sound, and of it's Agreeableness both to antient and modern Ears. And this Sweetness of it's Sound engaging the *Greeks* to dwell upon it in Pronunciation, would lengthen the Syllable preceding it, tho' the Vowel was an *i* or an *o*, as much as if it was a double Consonant; and for the same Reason, which I have given elsewhere.

bet,

of reading HEBREW. 41

bet, Σ, to be plain s, a Tenuis; and ϑ to be it's Media, both Mutes^x; it remains that ϙ, being a sibilant Dental also, must be the Aspirate of either the tenuis or media Mute, that is (in our Spelling) either sh or zh. But by this History it appears to be nearest related to ψ; and is therefore it's Aspirate, and sounds like sh in *English*^{x2}. The Rab- bies have told us quite the Reverse of this, viz. that ϙ is always s, and ψ sometimes sh and sometimes s: just as we found before they had served us with Regard to the mute and aspirate Dental Tenuis, ρ and ϑ. But here, as in that Case, the Order of the *Greek Alphabet* refutes them as to ψ and ρ;

^x Strictly speaking, no Sibilant can be called a Mute. But as long as s and z are understood, by this Expression, to stand in the same Relation to sh and zh, as real Mutes do to their Aspirates; this Inaccuracy of Expression may be pardoned in me as well as in the ingenious Author so lately mentioned with Applause, (in Note γ) who indifferently used the Distinction of Mute with Regard to these Letters as to others. See his *Universal Alphabet*, in p. 358.

^{x2} It appears also from this Story that the true Sound of is not that of the *Greeks* Ξ (as hinted above, for another Reason). For had ϙ sounded as Ξ, that is KΣ, and the *Ephraimites* could have pronounced it; what should have hinder'd them from pronouncing Ψ or Σ? For he that can pronounce Σ with a Consonant before it, can pronounce it by itself. Besides, Men provided themselves first with *necessary* Characters before they thought of *compendious* ones to express two or more simple ones that frequently came together: so that there is little Likelihood we should find *double* Letters in the *original Alphabet*. Add to all this, that the LXX never put Ξ for ϙ in proper Names; but always Σ, that being the *nearest* in Sound to it that the *Greek Alphabet* afforded.

and

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and then the Case is plain as to their Correlates $\square$ and $\sqcup$.

Lastly, as to ʒ . Since we have now found three of the four sibilant Dentals^y, and by the improper^z Sound, ʒ z , which the Rabbies assign to it, 'tis acknowledged even by them, to be *one* of that Sort: what remains, but that it take the only Place left for it, *viz.* that of the aspirated[&] Media, zh . These *Characters*, zh , 'tis true, are not used in any Language that I know, to express a simple Sound, as sh often is in our own. But this *Sound* is very common in *English* and often expressed by s between a Vowel or Diphthong before it and an u after it; as in *Pleasure, Treasure, Leisure, &c.* where

^y He that would know the Reason why I make *four* sibilant, or whistling Letters, as Bishop *Wilkins* calls them, may for his Satisfaction look on *his* Alphabet, or general Enumeration of Sounds, cited in the Note^x.

^z Improper on several Accounts: First, as it makes ʒ a double, or rather, according to *some Men's* Notion, a doubly double or triple Letter, $\text{T}\Delta\text{Z}$: but that, as was said under $\square$, in Note^{x2}, is not likely to be the Case here. Secondly, as 'tis putting a Tenuis before a Media, contrary to Analogy even in their own Grammar, as was said under ʃ : so that if they were to make a double Letter of it, it had been less absurd to say it stood for dz than for rz .

[&] That ʒ is an Aspirate, appears farther from the *Hebrew* Practice in conjugating, lately mentioned under ʃ . For when a Verb begins with ʒ , they not only make it change Places with the $\square$ of the Particle $\square\eta$, the Characteristic of Hithpahel (which changing of Places shews it to be a Sibilant) but they neither put the $\square$ after it, nor change the $\square$ into ʔ , but into $\sqcup$ the Aspirate; an aspirate *Tenuis*, 'tis true, whereas an aspirate *Media* would have been fitter; and, to be sure, they would have put it, if they had had any such Letter.

where the s has the Sound (at least, on pronouncing it we hear [^] the Sound) of the aspirate Media of a Sibilus. The *French* delight much in this Letter, and besides expressing it often by G before E or I, have also a peculiar Character for it, viz. J or their Consonant I, as 'tis absurdly called: e. g. in *Je, Juge, jamais, Journée, &c.* We make the Pronunciation of these Words much harsher when we adopt them into our Language, by inserting the Sound, and sometimes the Character, of a D before that of their J or G. We have an Example of both in the *English* Word, *Judge*.

We have now found Sounds for all the Characters of the *Phœnician* or *Hebrew* Al-

ter. The Rabbies therefore are mistaken when they tell us that [^] is an Aspirate when it has no Dages: for if it was, it would be used here instead of ^W: tho' the Cacophonia is not so offensive to the Ear as absolutely to require an aspirated Dental (d h) of the *Media* Form to follow an aspirated Sibilant of the *same* Form. In the Mutes of them the *English* Language affords us Proofs of this. 'It is true:' 'It is thought:' are Sounds that offend no one's Ear, tho' t and th, *tenuis* Dentals, follow the *media* sibilant Sound of z here marked by the Character s in *is*. But a *tenuis* Sibilant cannot without grating the Ear as well as straining the Organs of Pronunciation, come before a *media* Dental, as one may experience by trying to give s it's proper Sound in the Word *Wisdom*, instead of the Sound of z which every Body gives it there.

[^] I say so, because the Sound here spoken of, is not wholly from the s, but partly from the former Part of the Diphthong yu (in *English* Spelling, you or yoo) for which the Character u stands here and in Hundreds of *English* Words.

phabet;

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phabet; I hope the *true original* Sounds; but at least, such as are fully *commodious* and fit for Use, and in exact Conformity to the *Fundamental Rule* I laid down to myself when I set about investigating them: a Rule which every Body, I believe, will own to be so reasonable that he could wish it was observed in framing the Alphabets of all Languages.

And I think there is not a *smoother Set of Sounds* than these here given as those of the *Hebrew Letters*, in any Language of *Europe*; tho' there are many *harsher*. There is not *one* of them exceptionable on Account of the Difficulty of Pronunciation or Disagreeableness to the Ear, but that of *p* alone; which yet is no other than that of *q*, which is in common Use in all modern Languages; and which, even in the End of a Word, may be very easily pronounced by any Man that can pronounce the *French Word Heretique, publique*, and many more ending in *-QUE*. A *Frenchman* indeed, but none but a *Frenchman*, may object to the Sound of *u*, equivalent to the *Greek* *Θ*, which he cannot pronounce, no more than he can the *English Word Thing*, but says *Ting* for it. But to every other *European* the Sound is easy and agreeable.

C H A P. II.

How to adapt the Characters of the Roman or English Alphabet, to represent those of the Phœnician or Hebrew, truly and exactly.

AN easy Method of truly and exactly expressing the whole Power and Significancy of the *Hebrew* Characters by those of the *Roman* Alphabet so commonly used all over *Europe*, will be very convenient on many Accounts. And 1st,

As every thing ought to be made as easy as possible to Beginners; it will be a considerable Relief to the young Student in the *Hebrew*, if he can be taught to *decline* and *conjugate* by Paradigms written in a Character he is accustomed to, and not have his Attention to the Manner of forming one Gender, Number, Person or Tense from another or from the Thema (or *Root*, as the *Hebrew* Grammarians, by a very significant Metaphor, call it) distracted by two other Objects at the same Time, *viz.* new Characters and a new Manner of Writing, from right to left: provided his Paradigms are written in *such* Characters as leave him in no Uncertainty what *Hebrew* ones answer to them.

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them. And if at other Hours of the same Days that he employs in learning his Declensions and Conjugations in the *Roman Character*, he will exercise himself in *reading* in any Texts of Scripture in the *Hebrew Character* (never in the mean Time reading any Part of the *Paradigms* written in *Hebrew Characters* but what he has first exactly learned by Heart from those written in the *Roman*; lest a Mispronunciation made by Mistake, to which he will be more liable in using a strange than a familiar Character, should not be so easily banished from his Memory, but often occur to him, as Prejudices are apt to do; and here occasion an Error he will be apt to repeat in every other Verb, for Instance, which he shall conjugate after the erroneous Pattern he has form'd for himself) taking this Method, I say; by the Time he has learned his *Paradigms* he will have got a Habit of reading so readily in the *Hebrew Character*, that it will be indifferent to him whether what he is to read be writ in that or the *Roman*.

But, 2dly, if a Man is ever so ready at *Reading* the *Hebrew Character*; when he comes to *write* any thing in that Language (as in writing out a Text of Scripture in the original Words) he will find it incomparably more easy to write it in a Character he has been accustomed to from his Childhood,
and

and framed for Dispatch in Writing, than in a square Hand, rather more tedious to form than our common print Letters, and written backward, and in writing of which he will not quickly acquire a Readiness, especially to form his Characters with any Elegancy and that Exactness that the near Resemblance some of them bear to others, indispensably requires^a.

Besides, 3dly, if one writing in *English* or *Latin* has Occasion for inserting a Word or Sentence in *Hebrew*, as will often happen; it will not be easy to make so good an Estimate with his Eye, of the Space the *Hebrew* will take, as to fill up his Line handsomely without crouding the End of it against his *English* or *Latin* Words in the same Line, or else leaving a Blank: either of which will spoil the Fairness of the Writing, and the former especially, as it will also occasion Confusion and Mistakes. But if the *Hebrew* Words are writ in *Roman* Characters, all goes on easily as if you was writing on in the same Language that makes the Bulk of your Writing.

^a To write *Hebrew* well, or form the Letters handsomely, one must use a broad-pointed Pen, such as Attorneys use for engrossing; with the Point cut sloping in such a Manner that the left Side, or Side next the Thumb, be the shortest: and while he writes, he must hold this shorter Side downward, turning the hollow Side, or Mouth, almost directly facing the right Hand or Beginning of the Line in *Hebrew*.

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'Tis a Thing *commonly practised*, to write *Hebrew* Words in *Roman* Characters: but it is done in *such a Manner* as gives the *Hebrew* the Air of a very barbarous Sort of Gibberish; for a Specimen of which I shall refer you to the same Book Dr. Grey does, *viz.* Dr. Bennet's *Hebrew* Grammar; not that he has expressed the *Hebrew* in a more unfightly Way than others (for he follows the common Way) but because the Book is easy to be met with.

Let us then contrive a *more agreeable, easy, true and exact Manner* of representing the *Hebrew* by *Roman* Characters. Bishop Hare has done this in a much better Manner than *any before him* (for in his *Psalms* in *Roman* Letters the *Hebrew* does not look half so frightful as in Dr. Bennet) and Dr. Grey has followed him, with *some Variation*, whether for the better or for the worse let others judge. But as the Sounds which I think the true ones of several of the *Hebrew* Characters, are very different from what the Bishop took them to be; in Order to represent rightly my Notions, I must fit them with *Roman* Characters often different from those of the Bishop, but with fewer Variations from the common, or with fewer new, Characters; for I have Occasion for *one only*, whereas his Lordship used *six*, including his *Greek* ε and *Hebrew* γ, one of them of too slender, and the other of too gross a Body,
for

for a Mixture of them with *Roman* Letters to make an uniform Appearance or tolerably agreeable to the Eye. I say *but one* new Character, (*viz.* a *t* with some distinctive Addition, to signify *ו* or an aspirate *t*) if the *Hebrew* be all written in one Size of *Roman* Characters (as it always is in *it's own*) without the Distinction of small and capital Letters. But if Capitals are used, there will want also an *s* with some Difference, to stand for *ס* or aspirate *s*, as well as one for *ש*; which amount but to *two*.

But our being used to these Capitals at the Beginning of Sentences, of proper Names, and sometimes of all Substantives, must make the *Hebrew* look a little naked and stript of Ornament, if it is written or printed without them. And indeed they seem not only ornamental but even useful, as Points are, at the Beginnings of Sentences. At the Beginning of every Substantive Noun there is no Necessity for them; and several Men of elegant Taste in that Way, do not approve of such a Multitude of them, either in *Greek* or *Latin* or the Vulgar Tongues.—In the Beginning of proper Names, where most People approve the Use of them, there is Room for a Doubt that can't arise in *Greek*, *Latin*, *English* and *most* of the vulgar Tongues. But as the same Question might have been proposed in the *Dutch*, but is now determined by their constant Practice; we might do well to follow their Example,

E

rather

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rather than that of the *Athenians* who in a like Affair (of Spelling) scorned to learn of the *Bæotians*. This Doubt arises from the *Hebrew* (or oriental) Practice of making their inseparable Prepositions (Prefixes they call them) consisting but of one Letter, as *b, k, l, m, &c.* Part of the Noun or other Word they are join'd to; as *isral, lisral* (*i. e.* to *Israel*). The Question is; if that proper Name is to begin with a Capital, whether it is to be written *Lisral* or *Isral*. The second is most agreeable to the Practice of the *Dutch* who write their inseparable Preposition's (the Mark of the Genitive Case, which we put *after English* Nouns) in a small Letter, and the first of the Noun following in a Capital; as, 's *Gravenhaeg*, (*i. e.* the Earls' Village) the *Hague*. But we have also the Example of the *French* and *Italians* in their Articles, if you'll call *these* inseparable Particles, when they have lost their own Vowel before that of the Noun; as *l'Amiral, d'Arcadia*.

I shall therefore give a Set of Capital as well as small Letters; and let those use them that will. Those that chuse to imitate the Way of the Eastern Nations in an Eastern Language, may confine themselves to the Use of the small Letters.

Every Character in the *Hebrew* Alphabet, if I have assigned the proper Sounds of them (and the very Thing I am going to say is a Proof that I have) has it's equipollent Letter

ter in the *Roman* Alphabet, save three Aspirates, *ϑ*, *ϕ* and *χ*. In the *Cadmean* Alphabet the *Greeks* have a Character, *Θ*, equivalent to *ϑ*; but the *Pelasgi* (who expressed all the Aspirates by adding *η* the Character of Aspiration, to those of the respective Mutes) writing *TH* for *ϑ*, the *Latins*, who learned of *them*, always followed the same Practice: which is the Reason we have *no single* Character for *ϑ* in the *Roman* Alphabet; and to write *TH* for it would breed great Confusion, as the two *Hebrew* Letters *תן* coming together must also be expressed by the same *Roman* Letters *TH* (which Reason holds good against expressing any single *Hebrew* Character by two *Roman*); and therefore there is Occasion for some Addition to the Character of the Mute, *τ* or *t*, when it is to represent an Aspirate^c. The other two, *ϕ* and *χ*, may be very conveniently represented (tho' not by *Roman* Characters intended for *them*, for neither the

E 2

most

^c Indeed a Shift might be made with the Letters of the *Roman* Alphabet as they stand, without any new Form given to any of them; and a little Attention might prevent any Mistake from the Use of it: which is this. We have a Letter in the *Roman* Alphabet to represent a Sound which, according to my Scheme, the *Phœnicians* and *Hebrews* did not use, *viz.* the aspirate Tenuis of a *Labial*; *f, f.* If this (for which, as it signifies in *our* Alphabet, we have no Use in expressing the *Hebrew*) was substituted to signify the aspirate Tenuis of a *Dental*, in *Greek*, *Θ* and *θ*, (for which we have no Character) and the Reader had Notice given him of the Sound intended to be represented by it in *Hebrew* only: a small Degree of Attention might serve, as I said, to prevent Mistakes.

The

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most *antient Greeks*, and consequently the *Latins*, nor the *more modern* ever admitted these Sounds: yet) by Characters *in common Use* among all the Nations that use the *Roman Alphabet*, and so reckoned Part of it; *viz.* *f* and *j* or, in Capitals, *J*. As to the first, *f*: we having two small Characters, *f* and *s*, to express one Sound, that of the *Hebrew w*; it will be a very commodious Way to appropriate the short one, *s*, to that Use, and so employ the long one, *f*, to stand for the Aspirate of it, *ð*. The other, *j*, tho' called *i* Consonant (which Name would better fit our *y*) is already in Use, among the *French*, to signify that very Sound I put it for, *viz.* that of *y*. The Capital of it *J*, for the same Reason, may well be applied to the same Use. But for a capital for *ð* we must use our capital *s* with some Addition; unless we prefer the Method mentioned in Note ^c.

I should now proceed immediately to give a Table of the *Hebrew Alphabet*, setting against

The like Expedient might help us to express *ð* (at least in Capitals) without introducing any new Form of a Letter. Our *x* is not wanted to represent any *Hebrew* Letter; as they have *no double ones*; and therefore can be spared to stand for *ð*. It has not, 'tis true, such an Affinity in Sound to it, as *f* has to *ð*. But as antiently the Equivalent of the *Roman x* in the *Greek Alphabet* (*viz.* *Ξ*) stood in the Place of *ð*, which they did not admit in Person, if I may say so; it will not be without a Precedent, if we use it so now. But I don't intend to practise myself (if I can do without it) or recommend to others either Contrivance. I only suggest what may be done for the Conveniency of either Writer or Printer, that may like this Way, or have no Opportunity of the other.

must

gainst each Letter of it the *Roman* Character I judge proper to represent it. But I must first obviate a great Inconveniency arising from the *Singularity* of this Nation (for it might give Offence to call it an *Error* or *Abuse*) in the Pronunciation of the Vowels; or rather in the Use of the *Characters* of them, for they really pronounce every Vowel rightly, but do not always express them by proper Characters. This I cannot pass over without requesting that it may be corrected, at least by *Scholars* in the Reading of *Hebrew* (for to desire the *whole Nation* to alter their Pronunciation, and make a new Use of their Letters in *their own Language*, might be enough to entitle a Man to a Lodging in *Bedlam*) because if it is not, it will introduce great Confusion into the Pronunciation of that Language.

The *English* expresses the proper *Sounds* of the Vowels (such as the other Nations of *Europe* generally give them, and such as I recommend) by these Characters; AU (or AW), AI (or AY), EE, OO (or OA), OO. But they put the *Characters* of the Vowels, A, E, I, O, U, most of them, for Sounds quite different from these. As to o and A, the Variation is not so very great as to produce any considerable Error: 'tis the *other three* that are the most misapplied. The *English* Sound of the long o is well enough: and if they mispronounce it when short, it will appear by and by that that is of no Consequence

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quence in *Hebrew*. The A, as most commonly pronounced, as in the Word *rare*, is not so full, or broad, as other Nations speak it^d; much less in the Word *late*, *Rate*, and such others, where the Sound of it is that which rightly belongs to E. But this might be born with (I mean the Sound of it in *rare*, instead of the right one in *fall*, *call*, &c.) if there were no greater Disorder to be corrected; as there is in the remaining three. By the Characters I and u we really signify in *English* two Diphthongs, AY and YU, or in *Hebrew* Characters יא and יו, which, if we were to follow our most common Pronunciation, we should confound with simple י and ו, in reading *Hebrew* writ in *Roman* Characters. Then as to E, the Sound commonly given to it, when pronounced long, is that which of Right belongs to I.

I hope no Body will be silly enough to think the Honour of his Country concerned in this *literary* Affair. Every Man in reading *Hebrew* may give to any Letter what

^d The A of other *European* Nations is the last of the *Labial*; and the *English* A, the last of the *Palatine* Vowels in Bishop *Wilkins*' General Alphabet mentioned in Note 7: where the true Disposition of the last *Palatines* should be (to express them according to *English* Spelling) Hy, y, ee, ay, a, or (according to the Scheme I have proposed) Hy, y, i, e, a *English*: and that of the *Labials*, Hw, w, oo, o, au; or Hw, w, u, o, a. The Sound of the three *Labial* Vowels (beginning with the most open) is found in the *English* Words, *call*, *Coal*, *cool*; and that of the three *Palatines* or *Linguals* in, *Mayor*, *Mare*, *meer*: which may serve for *memorial* Words to recollect the right Sounds of the Vowels A, O, U; *English* A, E, I.

Sound he pleases without affronting his Countrymen who express another Sound by it in *their own Language*, or condemning himself for following their Example. And it were well if we took the same Liberty in reading or pronouncing *Greek* and *Latin*. If we did, Foreigners would not be so much at a Loss to understand us, nor we to understand them. But, leaving it to every Reader's Choice whether he will have his Humour and keep his old *Mumpsimus*; or whether he will follow Reason and study his own Conveniency: whether he will reap the Benefit he may of a Way of pronouncing the *Hebrew* by which he can exactly know how any Word he hears spoken is spelled or written; or make the Recovery of the true Sounds utterly useless to him and bring all back again to the same Confusion the arbitrary masoretical Pointing had introduced: I shall now give the Table I have been clearing the Way for. In the first Column of which are the *Hebrew* Letters; in the second the *Roman* Characters I judge fit to express them by, both capital and small; In the third are those Characters by which the same Sounds are expressed in *English* Orthography, where it differs from the second Column; and in the fourth are *English* Words (and against 3 *French* too) in which that Spelling in the third Column is used, by way of Examples, the better to ascertain the Sound intended.

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TABLE of Hebrew Letters

1	2		3
א	A	a	a, au, aw
ב	B	b	
ג	G	g	
ד	D	d	
ה	E	e	ai, a-e
ו	U, W*	u, w	oo : w
ז	Z	z	z, -s-, -s
ח	H	h	
ט	Ḥ[F*] ṭ[f*]		th
י	I, Y*	i, y	ee : y
כ	K*	k	
ל	L	l	
מ	M	m	
נ	N	n	
ס	Ṣ[X*] ṣ[x*]		sh, s
ע	O	o	o, oa, o-e
פ	P	p	
צ	J	j	-f- ; j
ק	Q	q	
ר	R	r	
ש	S	s	
ת	T	t ^c	

call,

**** These Asterisks mark the Characters spoken of in Note c.

* The Characters which the *Arabians* put for ו and י (called Wau and Je) are always pronounced as w and y, which last is what *Erpenius* (a *Dutchman*) means by i Consonant.

† I chuse to represent the ך rather by k, as the *Greeks* did, than by c, tho' more resembling it in Figure ; principally

call, laud, *Awl*.

good, give: not as in, gentle.

Pain, Way; Fate, Rate.

Tool, shoot: with, want, how.

Zeal, Zest, lazy; Rose, chuse; is, was, his.

Thing, think: not as in, this, that.

seen, Reed: young, yellow.

short, Ship, Shop; asure Issue.

Glory, Road; rode, Shore.

Pleasure, Treasure; Your, jamais, juger.

That

cipally to prevent Ambiguity in *written Hand*, where when one writes fast, he is apt to shut the Eye of his *e*, and so make a *c* of it. And besides; in Reading, a Beginner will not be liable, when *e* is used, to fall into the Blunder of pronouncing *c* like *s* before an *e* or an *i*, as he is accustomed to read *English*.

• On this whole Set of *Roman Letters* substituted to represent those of the *Hebrew Alphabet*, give me
Leave

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That the Agreement of even the old *Latin* Alphabet with the *Phœnician* and *Greek* may the better appear, and so an evident Harmony of all the three may be seen; I think it not amiss to set them all against one another, and in two or three Words shew their Relation: which tho' strictly not required to my Design, will not be unacceptable to *Philologers*, and will even confirm what I have shewed of the Original of the *Greek* Letters from the *Phœnician*.

I

Leave to remark (because I would take off all Appearance of *Uncouthness* from the *Hebrew* thus expressed, of which it had very much in the old Way of writing it) 1st, what I have already mentioned, that I use but *one new* Character, or rather a slight Variation of a common one, in *small* Letters, or but *two* if one chuses to use *Capitals*; besides that I have shewed how we may do without e'er a new Character: and 2^{dly}, that I do not use any one *Roman* Character to express any Sound but what it *often*, tho' not *most commonly*, stands for in *English*: for, *A* is pronounced just as I would have it, before *LL*, as in *all*, *call*, *small*, &c. *O* is pronounced right in *Story*, *Hole*, *whole*, *rode*, &c. And even *I*, *U* and *E* have very commonly their right Sounds I plead for, when pronounced short, as in *Pin*, *Hip*, *Bit*, *did*, &c. in *full*, *Bull*, &c. in *let*, *Bed*, *ten*, *Hemp*, &c. and these Sounds, lengthened out in Pronunciation, are the very Sounds I recommend to be constantly given to these Characters where they stand for *Hebrew* ones. *s* is in some *English* Words used for *D* (taking with you the Limitation mentioned in Note A) as well as for *Y*, for *J*, and (principally) for *W*; and so, for every one of the sibilant or whistling or (as the *Jewish* Grammarians and, one may say, Bishop *Wilkins* too calls them) dental Letters. So, having two Characters for a Sibilus in common Use with us; each of them may very well represent one of these four Sounds; and the other two are easily provided for. As for *J* to stand for *Y*, which may be thought an

Ex-

1	2	3	4
א	A		A
ב	B		B
ג	Γ		C
ד	D		D
ה	E		E
ו	F		F
ז		ז	
ח	H		H
ט		9	
י	I		I
כ	K		K
ל	L		L
מ	M		M
נ	N		N
ס			
ע	O		O
פ	Π		
ק			
ר	Q		Q
ש	R		R
ת	S		S
	T		T

I have in the second Column given those of all the most antient *Greek* Characters which are *likest* to the *Latin* Letters: for at

Exception; there are so many *French* Words adopted into the *English* Tongue, and among them some with this Character and Sound, as *Jet d'Eau*, *jaunty* (from *gentil*) &c. that one may venture to say 'tis an *English* Sound and Character; at least 'tis very well known to most *English* People of any Fashion or Learning.

first

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first the Characters in these two Languages resembled each other more than in after Times; and the Variations were made by the *Greeks* and not by the *Latins*. I have also set down all the eighteen *Greek* Letters mentioned in Note ^e, because the *Latins* received all these, and had no more till in very late Times the *Romans* supplied the old Alphabet of the *Latins* with other four v, x, y, z; the first from their *Tuscan* Neighbours (See Note ^m) and the rest from the *Greek*, which was now enlarged to 24; and clapt them all to the End of their *Abacus*, as the *Greeks* had disposed of their five new Letters, Ϛ, ϙ, Ϙ, ϙ, Ϟ. Another Letter also they added, viz. Ϟ; a quite useless one, as the Sound it was to represent had always till then been represented by their Character c; which accordingly stands in it's proper Place, against Ϛ and ϙ. This occasioned farther Confusion: for now the Character c was put for the Sound antiently represented by κ; and so κ, a primitive Letter, came by Degrees into total Neglect and Disuse.

The *Latins* when they received the *Phœnician* Characters, did not receive their technical Names ALEPH, BETH, &c. Neither seem the *Pelasgi* to have received them: for else the *Latins* would have had them, and the *Greek* Antiquaries tell us that *Cadmus* gave Names to the Letters; which was the more needful for him to do, as some Characters

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racters in his *Abacus* had properly no *Sound* of their own, being used only as numeral Cyphers by the *Greeks*.

I shall now once more give a Table of the Alphabet both *Hebrew* and *Greek*, with their Names in both Languages; those of the *Hebrew* Letters represented also in *Roman* Characters according to what I have given as the true Sounds of them.

i Alp

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1	Alp	אלף	א
2	Bit	בית	ב
3	Geml	גמל	ג
4	Delt	דלת	ד
5	Eä	הא	ה
6	Wu	ו	ו
7	Zin, or Zit ¹²	זין	ז
8	Hit	חית	ח
9	Tit	טית	ט
10	Yud	יוד	י
500 :	20 Kep	כף	כ : ד
	30 Lemd	למד	ל
600 :	40 Mem	מם	מ : ם
700 :	50 Nun	נון	נ : ן
	60 Semek	סמך	ס
	70 Oin	עין	ע
800 :	80 Pa	פא	פ : ף
900 :	90 Jedi	צדי	צ : ץ
	100 Qup	קופ	ק
	200 Ris	ריש	ר
	300 Sen	שין	ש
	400 Tu	תו	ת

A

¹¹ As the *Greeks* write the Name of their first Letter, *αλφα*, with a φ; at first Sight one would be apt to think they took the *Hebrew* פ for an aspirate Letter. But (besides that in it's proper Rank they have expressed it by Π and not by Φ) this could not possibly be the *antient* Way of writing, since the *Pelasgi* had no Φ, which was one of the last Letters added at the End of the old Alphabet, even later than *Cadmus's* Days.

¹² Which was antiently the Name of this Letter in the *Syriac*; as mentioned above in Chapter I.

¹ I have called these two Letters GEML and SEN, tho' the *Hebrew* Grammarians write גמל and שן. But they ought,

A	ἄλφα ⁿ	
B	βῆτα	
Γ	γάμμα	
Δ	δέλτα	
E	εῖ ψίλον	
F, 5		
Z	ζῆτα	
H	ἥτα	
Θ	θῆτα	
I	ιώτα	
K	κάππα	
Λ	λάμβδα	
M	μῦ	
N	νῦ	
Ξ	ξῖ	
O	ὀ μίκρον	
Π	πί	
Φ, 4		
P	ῥῶ	100
Σ	σίγμα, σαν	200
T	ταῦ	300

See Note s.

On

ought, from the Reason they assign for these Names, to have written **ח** and **ט**, which are the two *Hebrew* Words for a *Camel* and a *Tooth*: for they tell us the first has the Name of *Camel*, from a Bunch on it's Back; and the last, of *Tooth*, from its three Teeth. The Resemblance is better in **ח**, the *Samaritan* or old *Hebrew* Character for **ח**; and in **ט**, that for **ט**; than in the *Chaldee* Characters, which the *Jews* learned in the *Babylonish* Captivity and have used ever since. But, from the first Invention of Points (which at that Time might be no more, perhaps no other, than the three *Arabic* Vowel Points, and even coeval with them and Children of the same Fathers) till they were multiplied to the Number, and

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On comparing the *Phœnician* or *Hebrew* Names of their Letters, as expressed in *Roman* Characters in *this* Table, with those of the *Greek* Letters, there will appear (as I said in Note ¹;) a nearer Resemblance than does between the *Greek* Names and the *Masoretical* Way of sounding the *Hebrew* Names, which you have in the *first* Table, *viz.* that of the *Pelasgic* Alphabet set over against the *Phœnician*.

I have added to this Table the final Letters (toward the left Hand) and over against every Letter it's numerical Value (as, א stands for 1, ב for 2, י for 10, כ for 20, and it's final Form ך for 500, &c.) that without

and digested into the nice Order we now have them, and distinguished, with a minute Exactness that no other Language we know of aims at, into *long* and *short* and *very short* Vowels (all which has no Appearance of the primitive Simplicity; no more than their numerous Accents, in the Use of which also they stand alone, or rather the Use of which themselves have quite lost and forgotten by Reason of the Cob-web Subtilty of the Scheme of the Contrivers of them, too airy to leave any lasting Traces in the Memory) in this Interval, I say, it being look'd upon as a Thing of little Consequence whether the ו and י were written or not written to express an o or an i, the *Dot* above or below the Letter standing for the same Sound either with it or without it; as they often omitted them, so no Doubt they some Times inserted them where they were not originally, as might be the Case in these two Names of GIMEL and SIN. At last, after many false Spellings thus crept in, the *Masorets* to prevent farther Abuse, carefully (and, as we may charitably believe, honestly) settl'd the Spelling by the best Copies they could come at and according to the best of *their* Judgments, and gave us *their Standard Edition* (which alone we now have) with their *Masora* or Critical Remarks to preserve and continue it unalterable for ever after.

needing

needing to look in another Book, the Reader may find here whatever belongs to the Form and Power, as Grammarians call it, of the Letters.

CHAP. III.

The Application of all that has been said, to the Reading of Hebrew easily and readily without Points.

AS we have found in the *Hebrew* Alphabet the same Vowels as every Nation in *Europe* uses *, there would be no Occasion for any farther Directions about reading the Language, than what are already given in assigning to each Character it's proper Sound; if the *Hebrews* used their Vowels *precisely* in the same Manner as we do, or rather if the *Greeks* first, (and the *Latins* and we after them) had not varied from the Usage of the *Phœnician*, or *Hebrew*, or rather primitive Language of Mankind: which they seem to have attempted late, when they set about smoothing their Lan-

* The *Greeks* have no more, tho' they appear to have seven by having two Characters for each of two of their Vowels; E and H, O and Ω being of the same Sound, only the first Character is pronounced short, and the second long.

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guage (avoiding all harsh Concourse of Consonants) for the Use of their Poets and Orators; for, that *such a notable Change* was once on a Time made in the *Greek Tongue* as gave it much of the Air of a *new Language*, there are, I think, *strong Presumptions*, from *visible Traces* of it yet remaining.

The Practice of the *Hebrews* about their Vowels was, *always* to write them in those Syllables in which they were to be *pronounced clearly and distinctly*, *i. e.* whenever they were *long*; and *never* to write them where they were to be *pronounced indistinctly and obscurely*, *i. e.* whenever they were *short*; but there leave the Reader to supply or insert *what Vowel he pleased*. That this is *in Fact true*, I hope will appear when we come to consider the Nature and Laws of the *Hebrew* Versification. At present let us inquire into the *Reasonableness* of the Practice, and see whether any great Inconveniency attends it, or no.

If we will attentively reflect on the Pronunciation of those short Syllables in our own Language that are not accented, I believe we shall find our *Ear* cannot distinguish what the obscure Vowel in any of them is. As for Instance, in the Word *Father*, substitute *a*, *i*, *o* or *u* in the Place of *e*, and still pronounce this Word with the same Accent and Cadence, and search impartially what

Difference your *Ear* finds between *Father*, *Fathar*, *Fathir*, &c. Your *Eye*, I believe, is already offended at the *Sight* of so uncouthly spell'd Words as *Fathar*, *Fathor*, *Fathur*; but appeal to the Judgment of your *Ear* only, and you scarce find a perceptible Difference, nay not between any of these Words and *Fathr* written without any Vowel before the *r*. Might not *this last Way* then of writing that Word, *without any Vowel* in the last Syllable, be as convenient, and produce the same Effect in Pronunciation, as that now in Use with an *e*, or any of the others with *a*, *i*, *o* or *u*? And if they are *all indifferent*, the *shortest Way*, of writing no Vowel at all, is preferable; because, at least, it saves Labour in writing. Make the same Experiment with the Words *Rumor*, *Sympathy*, *neighbourly*, *transitory*, *Loyalty*, *stubbed*, *Alcali*, and a thousand others; changing the obscure Vowels or Diphthongs here *marked* in them, into others pronounced as obscurely.

But, you'll say, this would bring in great Confusion in Orthography, and occasion Mistakes of one Word for another of a quite different Meaning: for *Altar* and *alter*, for Instance, *Lesson* and *lessen*, *Century* and *Centaury*, *Capitol* and *capital*, &c. differ only in this short, obscure Vowel or Diphthong; and the Words *Manner* and *Manor*, *Cellar* and *Seller*, *Profit* and *Prophet*, &c. have

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no other Difference but what appears in *writing*, tho' the Things meant by them are widely different; and by taking away these Differences none would be left. All this is very true: but what is to be inferred from it? This, I think: that as *our* Pronunciation does not exhibit to the *Ear* in speaking, all that the *Eye* discerns in reading (which, by the by, is not much to the Credit of our Skill in Painting, as I may call it, each written Word being the Picture of that which is spoken, when we give several Pictures of the same Face, very unlike one another) it was but an *ill Contrivance* to place the *only* Difference of the Signs of very different Things, in any thing that is not discernible on the most common and frequent Occasions we have of making Use of them, *viz.* in *speaking*, which is of far more general Use than Reading, (by which I mean looking in a Book, not reading out, for that is speaking); and also that the *Hebrews*, or first Men, *did well* not to place their Differences where they could not be discerned, which would have made them unserviceable in *Conversation*; as we find ours are. Well then, if the using the Vowels when pronounced obscure or short, as promiscuously as the *Hebrew* Method allows them to be inserted, would spoil *our* Orthography; it does not follow that it *must necessarily* spoil or bring Confusion into *every* Language, what-

whatever the Rules or Scheme of *their* Pronunciation be: for if the Essence of the Word SMRTM, for Instance, consists in these five Consonants, and it signifies still the same Thing, whatever Vowels you interpose to pronounce it with; then 'tis all one to the Sense whether you pronounce (using the *English* A for this Example) SAMARATAM (with a Vowel to every Letter but the last) or with as many as are absolutely necessary, or as suit your Liking or your Occasions, SMARTAM, SAMRATAM.

So then, the *whole Secret* of reading *Hebrew* without Points is (having first learned the right Sound of each Letter) to use the *long* Vowels that are written, as far as they will go (which is much farther than one that has learned the masoretical Way would think) and, where *more* short Vowels are required in Order to pronounce the Consonants, to insert *any* Vowels you will, only taking Care to pronounce them short and obscure; which will sufficiently distinguish them from those that are written and which make essential Parts of the Word and are never changed but to vary the Signification, or for some other Grammatical Reason *2.

F 3

And

*2 Let any Man try to pronounce two, three, four or five Consonants all in one Syllable; he cannot, with his utmost Endeavour, avoid putting in one or two short Vowels. A Man needs not then to have Rules laid down to him by *what Vowels* and *where inserted* he shall form an audible Sound

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And by this Method of Reading you are not only sure of knowing precisely, and without Hazard of the least Mistake, how the Word you hear spoken must be written; which cannot be done in *Greek, Latin, English, French*, or any Language else, in the Way that we or any People in *Europe* pronounce: (an Advantage that, if well weighed, will be found a very considerable one) but also thereby the *Hebrew Language* may be read with all the Smoothness, not only that any Language else *has*, but that any Language whatsoever *is capable of*: for, first, as I observed before, there is but one disagreeable Letter in it, *viz.* Q, and even that one is commonly used by us; and then, there can happen no harsh Concourse of Consonants (which is the Occasion of the Roughness of some Languages) where the Reader is at

Sound with a Parcel of Consonants. Let him but try to pronounce them without any Vowel at all; and he'll find the Vowels will *thrust* themselves in, as it were against his Will. And these Volunteers, as one may call them, are all that are *necessary* to mere Pronunciation (for if they are not, he could not have pronounced the Word without more of them): but for *smooth and easy* Pronunciation, more may be wanted, and these he is to supply in what Number and in what Places best pleases his own Ear. Take these Combinations of Consonants for an Exercise. bb, bg, bd, bz, bh, bf, bk, bl, bm, bn, bf, bp, bj, bq, br, bs, bt; and in the same Order gb, gg, gd, gz, gh, &c. db, dg, dd, dh, &c. bbg, bgd, bkl, bkm; hlt, hsp, hpl; ltr, ltt; mnt; zkr; frp; pdt, prt; snm; kblt, dntn, prst, prts, tsrp, mspr; krmpt, mrhpt, ttpqd, nlmd, tlmdm, and thousands more.

Liberty

Liberty to interpose a short Vowel between them to prevent it.

This Method will render the Pronunciation in *Prose* (of *Verse* we shall speak afterward) just as soft and harmonious as the Reader's Ear and Pipe can contribute to make it; *provided only* that he reads deliberately enough to make the Difference between a long Syllable and a short, sensible to his own Ear or that of his Hearer; that is, in other Words, that he do not read in a Hurry.

But because we are but too much accustomed in common Conversation to a less deliberate Pronunciation of *our own* Language, (of which every Body is supposed readily and quickly to apprehend the Meaning, tho' hastily utter'd) and we are but too apt to pronounce the *dead or learned* Languages, (that are not commonly so readily apprehended) in the same tumultuary Manner: to prevent any Confusion or Mistake in the Orthography or Sense, that might arise from our sometimes pronouncing the *Hebrew* a little too quick (which daily Custom may now and then betray a Man into unawares): it will be a good Expedient to chuse *some one Vowel*, but which may be *distinct or different* in Sound from all the other Vowels, to be *always* interposed or inserted *wherever* a short Vowel is wanted to pronounce the Consonants; that when at any Time, thro' hasty

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speaking, the Sound of the short Vowel is too clearly heard, particularly where it happens to be accented, the very Difference of Sound, where that of Time is not observed, may sufficiently distinguish it from the written Vowels. And such a one we have ready at Hand; one that will be very agreeable to every *English* Ear, viz. the *English* A, that Sound of A, I mean, which is heard in the Words *Care, rare, &c.* only pronounced short, as in *fat, that, am, Man, rap, &c.* For as the five *Hebrew* Vowels are rightly represented by the three labial Vowels A, o, u (sounded as *English* AW, o, oo) and by the last two of the three Palatines A, E, I (sounded as A in *am*, as AI and EE) the first of the Palatine Vowels, the *peculiarly English* A, can be spared for any Use 'tis wanted for; and this that I have recommended, my Reader may perhaps think a very commodious one ^{K3}.

This, I say, may be a very convenient Sound by which to pronounce all the short or inserted Vowels. Next we want a Character as distinguishable from those of the long or written Vowels, as the Sound just mentioned

K3 As this short Vowel to be inserted wherever 'tis wanted is just the same in Use with the masoretical Sceva; we shall also find this short *English* A the same in Sound with it, as the antient Pronunciation was, according to the learned Drusus; who says, 'Nam in antiquâ Lectione, Sceva (si se-
' quatur Consonans aliqua quæ non sit gutturalis aut Jod)
' sono conveniebat cum Chateph Patach, Drus. De rectâ Lectione Ling. sanctæ. Cap. 49.

is from the Sounds of them. The Use of which is, to be actually inserted (in *writing*) in it's proper Place, whenever you would shew which of the several Pronunciations a Word that has no long or written Vowel in it is capable of, you intend on such a particular Occasion; as in the Word SMRTM above instanced in, whether you intend the Pronunciation SAMARATAM of four Syllables, SAMRATAM or SMARATAM of three, or SMARTAM of but two; all which are easy, and agreeable to the Ear, and any of them to be chosen preferably to the rest, as any good Reason may require. For such a Purpose the Greek ϵ will be very proper in *written Hand*, as bearing the least Resemblance to any Character in the common round Hand, of all the Greek Vowels save ω ; which, not being so easy to write, is not so eligible as ϵ . The same ϵ may do very well in *Print*; or, instead of it, an *Italic a* where the other Letters have the *Roman Face*, or a *Roman a*, where the other Letters are printed in *Italic*. I mention so *small a* Thing as this, to introduce an *Uniformity* (of which, where it can be established, thinking Men well discern the Advantages in all Affairs of a common or general Concern, from the greatest down to the *very lowest*) if my Readers should approve my Choice. But every Writer and Printer, if he does not chuse as I do, is at full Liberty to

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to please himself; provided he sticks to *one* Character to avoid Ambiguity, and for the same Reason, to *one* Sound, *that* (for Uniformities Sake) which I have proposed, if he likes it; if not, any other that will do as well or better and he can procure a greater Uniformity in the Use of. Such a Character I must use frequently in the *first* at least, of the Texts I am going to give for an Exercise of reading, *now* in Prose, and *hereafter* in Verse: to which there is nothing now, I think, to detain us from proceeding.

An

An Exercise of Reading *Hebrew* writ in *Roman* Characters, according to the Rule laid down in the last Chapter.

I. GENESIS, CHAP. I.

In which there is inserted, by Means of the Character *e*, every Vowel there is any Room for.

- * 1. **B**erafit bera Aleim at eS^emim uat eAr^ej.
 2. UeAr^ej eite Teu uBeu: uHe^esek ol peni Teum: uruh Aleim mer^eshepet ol peni eMim.
 3. Uia^emer Aleim, Jei Aur: uiei Aur.

It is plain there is *very little* Occasion for inserting any Vowels in these three Verses: for UHe^esek may be read UHe^eSK; Me^eRe^eHe^ePe^eT, Me^eRHe^ePe^eT, Me^eRHe^ePT or Me^eRHPe^eT; Pe^eNI, PNI; and in no one Syllable besides is it *necessary* to insert any Vowel, unless it be in the last of UIA^eMe^eR. I shall in the following Verses insert only *necessary* Vowels.

II. With

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II. *With only necessary Vowels inserted.*

4. Uira [or, *wira*] Aleim at eAur ki ſub :
uibdel Aleim bin eAur ubin eHesk.

5. Uiqera [*uiqra*] Aleim lAur Yum,
ulHesk qra Lile: uyei [*uyey, wiew*] Orb,
uyey Beqer, Yum ahed.

6. Uyamer Aleim, Yei Reqio betuk eMim ;
uyey mebdil bin Mim leMim.

7. Uyos Aleim at eRqio, uibdel bin eMim
aser methet [*meteht*] leRqio, ubin eMim aser
mol leRqio: uyey Ken.

8. Uiqra Aleim leRqio Smim: uyei Orb,
uyey Beqer, Yum fni.

These few Verses are a sufficient Sample of the Manner of inserting the short Vowel to pronounce the Consonants by. Therefore, after desiring my Reader to take Notice how much less that Insertion is wanted, or how much more the *Hebrew* abounds with *real written Vowels*, than he would be apt to expect; and consequently how little Need there was of that excessive Number of *Vowel Points* the Rabbies have invented, and of that Variety of *intricate Rules* about the frequent Changes of them; I shall next give him a Specimen of *Hebrew* written in *Roman* Characters, without inserting any short Vowels; upon which he may exercise himself in the easy Practice of inserting them only where he cannot pronounce the Consonants

sonants that come two, three, or four together, without interposing one or more Vowels to facilitate the founding of them.

III. *Without inserted Vowels.*

9. Uiamr Aleim, iquu eMim mtht eSmim
al mqum ahd, utrae elbse : uyei Kn.

10. Uigra Aleim llbse Arj, ulMque eMim
qra Imim : uira Aleim ki ŧub.

11. Uyamr Aleim, tdsa eArj Dsa osb
mzrio Zro, Oj Pri ose Pri, lMinu, asr Zrou
bu, ol eArj : uyei Kn.

12. Utuja eArj Dsa Osb mzrio Zro,
lMineu ; uOj ose Pri, asr Zrou bu, lMineu :
uira Aleim ki ŧub.

13. Uyey Orb, uyei Bqr, Yum slisi.

14. Uyamr Aleim, yei Mart bRqio eSmim,
lebdil bin eYum ubin eLile : ueyu lAtt ul-
Muodim, ulImim uSnim :

15. ueyu lMaurt bRqio eSmim, leair ol
eArj : uyei Kn.

16. Uyos Aleim at sni eMart egdlm : at
eMaur egdl, lmmslt eYum ; uat eMaur eqŧn,
lmmslt eLile uat eKukbim.

17. Uitn atm Aleim bRqio eSmim leair
ol eArj,

18. ulmsl bJum ubLile, ulebdil bin eAur
ubin eHsk. Uira Aleim ki ŧub.

19. Uyei Orb uyei Bqr, Yum rbioi.

20. Uyamr

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20. Uyamr Aleim, isrju eMim Srj Nps
hie, uOup [uOwp] yowpp ol eArj ol pni
Rqio eSmim.

21. Uibra Aleim at eTnim egdlm uat
kl Nps ehie ermst, asr srju eMim lMinem,
wat kl Owp knp lMineu: uira Aleim ki
tub.

22. Uibrk atm Aleim; lamr; prn, urbu,
umlau eMim blmim; ueOwp irb bArj.

23. Uyei Orb uyei Bqr, Yum hmisi.

After reading these Exercises attentively
and pronouncing them aloud and deliberately,
any Man will be able to go on by him-
self to supply all the short Vowels that are
wanted; which, I cannot but again observe,
are not many.

I shall not therefore trouble the Reader
with any other Exercise for Reading but one
more, which and the Use he is to make of it
I mentioned in the Beginning of the 2d
Chapter: and that is, the Paradigm of a re-
gular (or, as the *Hebrew* Grammarians call
it, a perfect) Verb. But let him remember
that I meddle with nothing (in *this present*
Essay) but *Reading of Hebrew*: and there-
fore, whatever my Sentiments may be of the
rabbinical Scheme of the Grammar of this
Language, I shall follow it; only adding in
Crotchets, the right Pronunciation of the
Names they give to their several Conjug-
ations: two of which, called by them *Pibel*
and

and *Pyhal*, I omit, for Reasons he may learn of those that treat of their whole Grammar, and which are briefly hinted in two Words; that they are *superfluous* and *fictitious*, or invented by the Rabbies to no good Purpose or Use. From the Grammarians also he is to learn the Significations of the several Tenses, and Persons, the Reason of the different ranking of Persons in the Preterit and Future, &c.

		1. Kal. [QL.] [Pol.]		2. Niphal. [Npol.]	
		<i>masc.</i>	<i>fæmin.</i>	<i>masc.</i>	<i>fæmin.</i>
Præter.	Sing.	3 lmd	lmdē	nlmd	nlmdē
		2 lmdte	lmdt	nlmdte	nlmdt
		1 lmdti	==	nlmdti	==
	Plur.	3 lmdu	==	nlmdu	==
		2 lmdtm	lmdtn	nlmdtm	nlmdtn
		1 lmdnu	==	nlmdnu	==
Partic. præf.	Sing.	lumd	lumde, -dt		
	Plur.	lumdim	lumdat		
Partic. præf.	Sing.	lmud	lmude	nlmd	nlmdē -dt
	Plur.	lmudim	lmudut	nlmdim	nlmdut
Infinit.		lmud, -md		elmd	
Imperat.	Sing. 2	lmud -md	lmdi	elmd	elmdi
	Plur. 3	lmdu	lmudne	elmdu	elmdne
Futur.	Sing.	1 almud -md	==	almd	==
		2 tlmud	tlmdni	tlmd	tlmdi
		3 ilmud	tlmud	ilmud	tlmd
	Plur.	1 nlmud	==	nlmd	==
		2 tlmdu	tlmudne	tlmdu	tlmdne
		3 ilmdu	tlmudne	ilmdu	tlmdne

Præter.

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		5. Hiphil. [Epoil.]	6. Hophal. [Epoil.]	
<i>Præter.</i>	{ <i>Sing.</i>	3 elmid elmide	elmd elmde	
		2 elm dte elm dt	elmdte elmdt	
		1 elm dti ==	elmdti ==	
	{ <i>Plur.</i>	3 elmidu ==	elmdu ==	
		2 elm dtm elm dtn	elmdtm elmdtn	
		1 elm dnu ==	elmdnu ==	
<i>Particip.</i>	{ <i>pres.</i>	<i>Sing.</i> mlmid mlmid, -mdt		
		<i>Plur.</i> mlmidim mlmidut		
	{ <i>præt.</i>	<i>Sing.</i>	mlmd	mlmd, -
		<i>Plur.</i>	mlmdim mlmdut	
<i>Infinit.</i>		elmid	elmd	
<i>Imperat.</i>	{ <i>Sing.</i> 2	elmid, -md elmidi		
	{ <i>Plur.</i> 2	elmidu elmdne		
<i>Futur.</i>	{ <i>Sing.</i>	1 almid ==	almd	
		2 tlmid tlmidi	tlmd tldi	
		3 ilmid tlmid	ilmd tld	
	{ <i>Plur.</i>	1 nlmid ==	nlmd ==	
		2 tlmidu tlm dne	tlmdu tld dne	
		3 ilmidu tlm dne	ilmdu tld dne	

Præter

7. Hithpahel. [Etpol.]

			masc.	femin.
Præter.	Sing.	3	etlmd	etlmdē
		2	etlmdtē	etlmdt
		1	etlmdti	==
	Plur.	3	etlmdū	==
		2	etlmdtm	etlmdtn
		1	etlmdnu	==
Particip.	pres.	Sing.	mtlmd	mtlmdē, -dt
		Plur.	mtlmdim	mtlmdut
			==	==
Infinit.			etlmd	
Imperat.	Sing.	2	etlmd	etlmdī
	Plur.	2	etlmdū	etlmdne
Futur.	Sing.	1	atlmd	==
		2	ttlmd	ttlmdī
		3	itlmd	ttlmd
	Plur.	1	ntlmd	==
		2	ttlmdū	ttlmdne
		3	itlmdū	ttlmdne

N. B. As in this Manner of Reading no Regard is had to the masoretical Points; the 3d and 4th Conjugations *Pibel* and it's Passive *Pyhal* too, would (if they had been written down here) have appeared exactly the same as *Kal*, save only that they assign MLMD as the Participle of both (in which it were easy to shew them mistaken, if that fell within the Limits of this Essay) and that they suppose the middle Letter of the Root (M in this Example) to be double in every Word,

G and.

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and therefore mark it with a *Dages*. But this is a mere Fancy of the Rabbies.

It would be adviseable, in reading this Paradigm, *at first* to insert a short Vowel after every Consonant (save the last) that has not a written or long Vowel after it; as I have done in the *first* Exercise for Reading: *e. g.* let him read LEMED, LEMEDE, LEMEDETE, LEMEDET, LEMEDETEM, LEMEDENU, &c. ELEMEDETI, ELEMEDETEM, ELEMADETEN, MELEMEDIM, MELEMEDUT, &c. &c. Only in the 7th Conjugation (as they call it) it may not be improper to keep the additional initial Syllables BT, AT, TT, NT, MT, &c. separate, not joining them to the Body of the Verb by an inserted short Vowel; and so read, ETLEMED (not ETLEMED) ETLEMEDETEM, ATLEMED, TETLEMED, NETLEMED, ITLEMED, METLEMED, &c. This I advise, not so much for any Advantage in *Reading* only; but because when one has read over the Paradigm several Times, tho' he designs *only to read*, yet he will certainly retain a great Deal of it in his Memory; and as in committing of Paradigms to Memory, one falls into a certain *Jingle* in repeating them (in *Latin, Greek* or any other Language) one will find the *Jingle* this Way of reading leads him to, the most convenient of any. It would be tedious to give the Reasons; and whoever has an *Ear* to understand me if I wrote them, will by the same Faculty apprehend

prehend them, without being told, after a little Practice. However, every Man may chuse, to insert all *possible*, or only all *necessary* Vowels, at his first Readings; as well as afterward he certainly will, and in Verse must, insert not *all* but *some* only.

CHAP. IV.

Of the Hebrew Versification; and of the Way to read the Psalms and other Poetical Books and Passages of the Holy Scriptures harmoniously.

BESIDES the *essential* Characters of the POETICAL STILE, which constitute it's Nature, and distinguish it from and raise it above the plain Stile of Conversation, the *Sermo-pedestris*: there is an *extrinsical* Ornament of it, rarely omitted by Poets, which the Greek Critics call *Rhythmus*.

This Rhythmus is nothing but the marshalling or ranking of *long and short* Syllables intermixed, in such a Manner that the Ear shall perceive a certain Pleasure in hearing them pronounced. And Music is the regular Disposition of *flat and sharp*, as well as long and short, Sounds, which gives yet a higher

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Degree of Pleasure to the Ear. Rhythmus (which we see is one half of, or a more imperfect Kind of Music, or Harmony), constitutes the Nature and Essence of VERSE: which being, as I said before, an extrinſical Ornament of the Poetical Style, is conſequently ſeparable from it; for a fine Poem may be writ without Rhythmus of the Words, Witneſs THE ADVENTURES OF TELEMACHUS: and the loweſt and moſt grovelling Expreſſions may be regulated as to the Sound, and made Verſe; of which we have Inſtances in ſeveral *modern* Writings which their Authors call Poems; for if the more *antient* Writers did any Thing in this low Way, it is, for the moſt Part, periſhed; ſave that ſome few Pieces that made an *extraordinary Figure* of Wings, Altars, Axes, &c. have been preſerved by Men of a certain Taſt.

The *effential* Characters of the Poetical Stile are allowed by all Critics to the *Pſalms*, *Job*, &c. the very Proſe Tranſlations of them ſhewing the *diſſecti Membra Poetæ*. But it has been a Queſtion with ſome, whether theſe Books were written rythmically, *i. e.* in Verſe, or no. The Reaſon of the Doubt, whether there was any Rhythmus in the Words, was becauſe they could find none themſelves, and the ingenious Men who had attempted the Diſcovery, ſeemed to their Readers to have miſſed their Aim.

The

The Cause of this Miscarriage, I incline to think, is the same with that of many others in Physic, Natural Philosophy and other Sciences; nay even in Divinity, ever since Men have taken it into their Heads to consider Religion more as a speculative Science than a Rule of Practice: which is this. Men are apt to think that a Truth not yet discovered must be search'd after, *abroad* rather than *at home*; that what has been hid from so many Inquirers must require much Labour and great Variety of subtil Speculations to find it out. But in the mean Time the Truth they are in Quest of *may* lie just at their Feet, and they might have easily spied it, if they had not look'd too high.

In this Disposition some Men of great Learning have set out in Search of the Nature and Rules of the *Hebrew* Versification: and finding that the *Greeks* (who were great Masters in all the Arts that require a fine Imagination to excel in them) had much improved their Verse by introducing into it a great Variety of Measures, both in the Sorts and Number of their *Feet* (so they call two, three or four Syllables of all short, or all long Sounds, or long and short ones intermix'd in all the Variety of possible Combinations) and in the *regular* Intermixture of several Sorts and Sizes of Verse in the same Poem; they strained and distorted the *Hebrew* Verses to fit them to *those* Measures,

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by which the Composers of them never thought of framing them. Men so well skilled in the *Hebrew* Language must needs, with a very little Attention, have seen such a Simplicity and, if I may call it so, Frugality in the whole Constitution and Nature of it, as would have persuaded them their *Verse* too must be more simple, as most antient Things are, than those elaborate Kinds the later *Greeks* had invented; if they had not been prejudiced and blinded by that triflingly intricate Invention of Vowel Points and Accents, which the late Rabbies had thought of, with a Purpose, belike, of giving to their own Language (whose natural Beauties they were ignorant of, or the Simplicity of which they had no Taste for) all the Graces and Ornaments of the *Greek*, then the universal Language; and even of out-doing it in Improvements of the same Kind.

Others again, seeing *that* Error, and guarding against it, have, in my Opinion, erred on the other Hand; telling us that *Hebrew* Verse consists of nothing but a determined Number of Syllables no Matter whether long or short, or to be used long or short as you please. In Verse of this Kind I cannot think how the Ear can find any Pleasure. Those who can find it may be contented with it.

When I tell you I cannot approve either of these Ways I do not name the Authors of them; as I should very readily do the
 Author

Author of a Sentiment I approved. Whoever has endeavoured to serve Mankind in any Way, deserves our Thanks for his good Will and his Labour: and tho' he has fail'd in his Attempts, 'tis ungrateful to reproach him with his ill Success. If I am mistaken too, it is no unreasonable Request I make to my Reader, that I may be treated with the same Equity I have observed to others: for I have not designedly treated any *Person* angrily or contemptuously, even where I think myself obliged to dissent from *their* Notions of Things.

But if I should have no *Thanks*, I have still the Advantage above these Gentlemen, of not having lost so much *Labour*. For, as I hinted in the Introduction, mine is more properly a lucky Discovery (if I have hit right) than an artful or subtil Invention. For, after some *Thought bestowed* in finding out the right Sounds of the *Hebrew* Characters and a reasonable Method of reading the Language; judging it a very proper Test of the Justness of my Reasonings on that Head, to try how the *Verses* sounded when read in my Method (For, tho' 'tis possible a *right* Method of Reading might not be sufficient, *alone* and without taking in other Considerations, to unlock the Secret of the *Hebrew* Versification; yet, I thought, if any Method *could alone* unfold it, *that* would be a great Presumption that it must be the right one.) I

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found that easy Simplicity in their Structure which I had Hopes I should, and which I am now going to give the plainest Account of that I can: and if my Reader is of my Taste, who look upon SIMPLICITY as a principal CHARACTER OF TRUTH, he will not slight, for it's Easiness, what for that very Reason he will find the more convenient and useful to him.

I shall not in this Account use any one *Term of Art* that can be conveniently avoided: only I must explain *two* such Words, because the Use of them will save many more, and prevent long Circumlocutions. These are, *Iambus* and *Trochæus* (or, as some give them an *English* Form, an *Iamb* and a *Trochee*;) the Names of two Feet; the first (*Iambus*) consisting of first a short Syllable and then a long; the second (*Trochæus*) the reverse of the former, consisting of first a long Syllable and then a short. A Verse consisting of several Iambs is called an *Iambic Verse*; one of several Trochees, a *Trochaic*.

These two Sorts of Verses, as being less remote from plain Prose, and, as it were,

There cannot be invented a better DEVISE, more suitable to and expressive of it's Subject by it's whole Contrivance, than that on the Seal of a late great Man; the Figure of which was nothing but a Circle (the only Figure that can be made with *one Line*, without any *Variety* of it's Sides, as the *Ellipsis* has) and the Motto, SIMPLEX VERI SIGILLUM. I could not help mentioning this, as 'tis a Thought that should never be forgotten in our Inquiries after Truth of every Kind.

the

the first Step from it towards Harmony, are the most usual in every Language; even the *Greek* and *Roman Dramatic* Pieces being, for the most Part, written in Iambics and Trochaics.

In *Greek* and *Latin*, any Number together of strict *Iambics*, consisting solely of Iambs (that is in which the first, third and every odd Syllable is short; and the second, fourth and every even Syllable long) is very rarely found. 'Tis known to School Boys that *Horace* in all his Lyric Compositions has but one Ode in which the Iambic Verses are pure, or consist all of Iambs. However it is an indispensable Law in the Composition of *Iambics* that all the even Syllables be long, as the *Accent* falls on them; tho' for the odd and unaccented Syllables, which in Strictness ought to be short, you may not put long ones; especially for the first, fifth and ninth, or first Syllable of every *Measure*; a *Measure*, in this and the *Trochaic* Kind, consisting of two Feet, as a Foot does of two Syllables. There is as little Nicety required in the *Trochaics*: for, provided the accented Syllables in them, that is the first, third and other odd ones, be long; the even or unaccented Syllables may be long or short.

Besides

It is not necessary nor suitable to my Design here (which is to give my *English* Reader the plainest and most simple Notion I can of the Nature and Laws of the most usual

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Besides it is not only *not required* that every Iambic or Trochaic Verse should consist exactly of such a Number (one, two, three or four) *Measures* or Pairs of Feet (an odd Number of Feet being very commonly used): but neither is it requisite that it should consist of *so many entire Feet*: For there is nothing more common than such Verses ending in half Feet or single odd Syllables. So that an Iambic or Trochaic Verse commonly consists of $2\frac{1}{2}$, 3, $3\frac{1}{2}$, 4, $4\frac{1}{2}$, 5, $5\frac{1}{2}$, or 6 Feet (seldom fewer or more) that is, of 5, 6, 7, 8, 9, 10, 11 or 12 Syllables.

To make the Nature of Iambic and Trochaic Verses yet *more familiar* (if not plainer and more intelligible) to an *English* Reader; let us look upon some Examples of each Kind in *English*, where (as in other Languages) they are of common and daily Use in our poetical Compositions, other Sorts being seldom employed but in humorous Songs. Only let it be observed, that in *English* Verse, any Syllable that is *accented* in the usual Pronunciation in Prose, is fit to

usual Kinds of Verses, the Iambic and Trochaic) to enquire more curiously into the Difference between *Greek* and *Latin*, or between Lyric and Dramatic Poets in either Language, as to the Strictness of observing the Rule of pure Iambics or Trochaics, or the Liberties they take of departing more or less from them: because I have not yet found that the *Hebrews* used (at least *must needs be supposed* to have used) such Liberties as those Dramatic Writers do, of putting *Dactyls*, *Anapaests*, *Proceleusmatics*, or any other Feet than *Spondees* in the Place of Iambs or Trochees.

stand

stand in any Place where the *Greek* and *Latin* and, I add, the *Hebrew* Poetry requires a *strictly long* Syllable. All these Examples are taken from Mr. *Pope's* celebrated Ode on *St. Cecilia's Day* ⁿ, in which there are Verses of both the Iambic and Trochaic Kind, and of all the usual Numbers of Feet with and without odd Syllables. I have prefixed to each Line a Cypher signifying the Number of Syllables in each Verse, which I have also divided by Dashes into it's several Feet, and half Feet where they are found.

ⁿ I find them collected to my Hand in Dr. *Greg's* Preface to his Edition of the *Proverbs of Solomon*, divided into Verses according to Bishop *Hare's* Notion of the *Hebrew* Poetry: which tho' it be different from mine, I would nevertheless recommend to my Reader the Perusal both of this Preface of the Doctor's and that of the Bishop to his *Psalms*; where he will find farther Information (if he desires it) of the Nature and Laws of Verse, and several other Things useful and curious, which I was the less obliged to repeat as they are already there, in Books easy to be come at.

I A M B I C S.

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I A M B I C S.

1st Measure.		2d Measure.		3d Measure.	
1st Foot.	2d Foot.	3d Foot.	4th Foot.	5th Foot.	6th Foot.
4 Ah sée,	he diés.				
5 On róc,	ky Móun	tains—			
6 And swéep	the sóund	ing Lýre.			
7 He sùng,	and Héll	consént	ed —		
8 Descénd,	ye Níne,	descénd	and sùng.		
9 Her éyes	with Flóods	of Téars	o'erflów	ing —	
10 But sóon,	too sóon	the Lów	er túrns	his éyes.	
11 The spórt	ive Físh	their shín	ing Scáles	unfóld	ing —
12 Eury	dicé	the Rócks	and hól	low Móun	tains rúng

T R O C H A I C S.

3 Fíres that	glów —		
4 Jóy and	Pléasure.		
5 ó'er th' E	lýsian	Fíelds —	
6 ór where	Hébrus	wánders.	
7 Bý the	Stréams that	éver	flów —
8 Púrest	Lóve's un	wásting	Tréasure.

In this plain Table of Examples of all the usual Kinds of Iambic and Trochaic *English* Verse, you clearly see what is meant by a *Foot*, by a *Measure*, and by the *odd Syllable*, which the *Latins* call a *Cæsura*, or cut-off Piece of a Foot. You see also the Use of the Accents; which here indeed, in *English* Verses, are not necessary to an *English* Reader, and so are not usually printed; but would be a great Help to a *Foreigner* learning the *English* Tongue, to be printed over his

his first Exercifes in Reading *English* Verfes fet down for that Purpofe in his Grammar. For the like Reason I have accented the proper Syllables in the following Specimens of *Hebrew* Verfes, taken from the *Pfalms* and other Poetical Parts of the Holy Scriptures.

Whatever has been faid of Verfe in general, and of Iambic and Trochaic Verfes in particular, is equally true in *all Languages*; in *Latin*, in *Greek*, and in *Hebrew*, as well as in *English*, *French*, *Italian* and other living Languages. For it is, only fome Observations on what Sort of Sounds are agreeable to the Ear; and the Ears of all Men in all Ages and Nations agree as much in their Judgment of Verfe as of Mufic. The Difference is only in more and lefs. For as the Ear of any favage *American* would be pleafed with a plain *Scotch Tune*; fo it would be with Iambic and Trochaic Verfes: But as we find among ourfelves Ears that, though they can be well entertained with a plain Tune, yet are not nice enough, or not fufficiently exercifed, to relifh, or even comprehend, all the ftudied Graces of the moft improved Mufic, fuch as the *Italian*; fo, I fear a Poet that fhould introduce into *English* Songs all the Meafures, and Mixtures of Verfe, that are admired in the *Greek* and *Latin* Lyrics, would, to his Mortification, find his Readers lefs pleafed than if he had ftuck to Iambics and Trochaics, to which
their

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their Ears are accustomed ; nor is it likely a *French* ° or an *Italian* Poet would find a more favourable Reception among his own Countrymen, than the *English* among his. Why then are *Scholars alone* so prejudiced that they expect in *Hebrew* the same Measures of Verse they find in the *other two* learned or dead Languages ? Their being *all three dead Languages*, is a very remote Relation. But

° These *Greek* Inventions in Verification are not *unnatural* nor inconsistent with or against the Genius and Turn of modern Languages : (so, *that* cannot be the Reason of their being little used ; but 'tis only because they are *less* agreeable to either than the Use of plain Iambics and Trochaics) for we have in humorous Songs, even in *English*, some *Anapaestic* and *Dactylic* Verses : the first thus,

ta la lál, ta la lál, ta la lál, ta- | or, ta la—

the second thus,

dál da ra, dál da ra, dál da ra, dál— ; or shorter or longer of either Kind ; and I have seen, many Years ago, an old *French* Grammar, written in *Latin*, the Author of which is very earnest in recommending to his Countrymen the Hexameter Verse so usual in his favourite learned Languages ; one of whose Verses, by Way of Specimen of what might be done, I still remember ; which is,

Tōi quī|cōnq̄e rē|prēns ēt|jūgēs ūn|āutrē, nē|fōrfais——

And Dr. *Wallis* in his learned and judicious *English Grammar* (I cannot say recommends the Practice, but) shews the Language could easily bear Hexameter Verses ; and, for a Sample, translates this *Latin* one,

Quīd faci|ām ? mōri|ārne ! ēt ā|mŷntās|pērdēt ā|mŷntān !
into an *English* Hexameter of precisely the same Feet,

Whāt shāl|ī|dō ? shāl|ī|die ! shāl ā|mŷntās|mürdēr ā|mŷntās !
But I do not know that any Poet in either Language has yet imitated these Patterns, unless it be Sir *Philip Sidney* in his *Arcadia*.

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the *Hebrew* has a very near and natural Relation to those Asiatic Languages we call the Oriental : and 'tis more than is come to my Knowledge if *they* deal in that great Variety of Measures the *Greeks* and *Romans* did. In a Word, Iambics and Trochaics are the prevailing Kinds of Verses among *all* Nations ; and we have little Reason to expect the *Hebrew* Verses should be of a different Sort. The Singularity, be it Matter of Praise or Blame, is chargeable to the *Greeks* only : and they have found no other Nation to follow their Inventions (or Improvements, if you will) in Versification, but the *Latins* ; who from first to last learned all their Arts of them.

After having thus prepared my Way, I come to lay down the plain and easy GENERAL LAW of *Hebrew* Versification ; which is also the Law of *English* Verse, (putting *accented* for *long* Syllable) only observed with less Strictness in *English* than in *Hebrew*.

* The *English* will often begin an Iambic with a Trochee, of which this Verse in the forecited admirable Ode is one Instance ;

Múfick | can sóf | ten Páin | to Eáse.

But neither *Greek*, nor *Latin* nor (as far as I have found yet) *Hebrew* Poets take any such Liberty ; tho' they all readily admit a *Spondee* (a Foot consisting of two long Syllables) into the Place due, by the strict Law of the Verse, to an Iamb or a Trochee : that is, they make no Ceremony of admitting a long Syllable where no more than a short one is required ; but never advance a short Syllable to a Dignity it cannot maintain, that of supporting the Accent or Stress of the Voice in Pronunciation.

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The *Rule* is, in few Words, this:

In *IAMBIC Hebrew Verses* all the *even Syllables* (the second, fourth, &c.) *must be long*; and any *odd one may be long*; tho' the Verse is more perfect when every odd Syllable is *short*. In *Hebrew TROCHAICS*, every *odd Syllable* (the first, third, &c.) *must be long*: the *even ones may be long or short*, tho' short ones are preferable. Or, yet more generally and briefly: In *ALL HEBREW VERSES* every *alternate Syllable must be long*: the others *may be long or short*. There is *only one Exception* from this general Rule, not peculiar to the *Hebrew*, but common to that with the *Greek* and *Latin* and all Languages, as having a good Ground in Reason; *viz.* that the *last Syllable* in every Verse may be a long or short one as the Composer pleases: the Quantity of the last Syllable passing unheeded by the Ear, which is at that Time engaged in attending to the Measure (or Quantity) of the proper Pause that ought to be made at the End of every Verse, even where the Sense runs on into the next.

And with this short and plain Rule, knowing only what Syllables are long and what short (as he shall presently) any Man will find it as easy, and that it will require as few *Trials*, to read the *Hebrew Psalms*, &c. as Verse; as to read *Terence's Latin Plays* as Verse; supposing both printed with, or both without

without Accents. Nay, to a Man equally skilled, or equally unskilled, in both Languages I think the *Psalms*, &c. the easier of the two, as there are but *two* Sorts of Feet (*Iamb* and *Spondee*, or *Trochee* and *Spondee*) in any one *Hebrew* Verse, and the *Latin* ones of the same Name admit not only of Spondees, but of *many* others to be mix'd with the Feet denominating the Verse, viz. *Tribrachys*, *Anapæsts*, *Dactyls* and almost any one that is but shorter than a *Molossus*, a Foot of three long Syllables; to say nothing of the Ease with which you discern between a long and short Syllable in the *Hebrew*, and the many intricate Rules, with numerous and almost endless Exceptions from them, that are necessary to know the one from the other in *Latin* as well as *Greek*.

But in *HEBREW* a long and a short Syllable are quite easily distinguished: for,

I. Every Syllable is long in which there is a written Vowel. 'Tis true *i* and *u* are sometimes joined in one Syllable with the Vowel before, but oftener with that after either of them. But in that Case the *i* and *u* are no Vowels, but Consonants; so that it is no Exception to this Rule, that two Vowels seem sometimes to make together but one long Syllable, and consequently each of them but half a long, i. e. a short one. 'Tis

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as easy to discern where ' or ı in *Hebrew* Characters must be pronounced as Vowels or as Consonants, as 'tis to distinguish Vowel ı and u from Consonant j and v in old *Latin* MSS. and the oldest printed Books, where the *Character is the same* in both Cases: but in *Hebrew* written in *Roman* Characters there can be no Hæsitiation, as the Vowels are always written ı, u, ' and the Consonants, y, w.

II. *Every Syllable that has only an inserted (that is indeed, a short) Vowel in it, is short; if only one Consonant follows it before another Vowel occurs, either written or inserted.*

III. *Every Syllable that has only an inserted Vowel in it, is long if two (or more) Consonants come between it and the next Vowel (either in the same or the following Word) whether it be written or inserted.* This Rule is founded in Nature; as a Vowel and two Consonants must be longer in pronouncing than a Vowel and but one Consonant; for Consonants surely require some Time to pronounce them: ^e and it is also an establish'd Rule in the *Greek* and *Latin* Prosody. The only Exception to it I shall touch upon in the Note below.

These

^e The Reason is obvious to any one that attends to the *Manner* of our forming the several articulate Sounds. The Organs of Speech cannot be so quickly shifted but that the Ear will be sensible of some Delay, from the Position proper to pronounce one Consonant to that proper for pronouncing another: whereas they are easily shifted from that, for any
Con-

These *three* are all the Rules that are necessary to determine in a Moment the Quantity of any Syllable in *Hebrew*: nay, as the second and third are properly but two Branches of the same Rule, they may justly be reckoned but *two*. The Advantages of this *Facility of the Hebrew Prosody* (arising wholly from the native Simplicity of that Practice, of writing no Vowel where it is no Matter which you write, and where the Want of one is *easily* and sometimes *unavoidably* supplied by the Speaker) will be most sensible to those who have struggled thro' all the *Intricacies* of that of the *Greeks* and *Latins*.

Tho' the Laws of *Hebrew* Versification, and the Rules for the Quantity of Syllables are already laid down; there remains yet something more to be treated of before we

Consonant to that for any Vowel, and from the Vowel to the Consonant Position. Nay they slip more easily from a Position for a Mute to that for a Liquid or Semivowel (or Letter partaking of both Consonant and Vowel Power or Nature) than into that for another Mute, tho' not so quickly as into that for a Vowel. Hence the Rule (or Exception) in *Greek* and *Latin* Prosody, that a short Vowel with a *Mute* and *Liquid* after it, do not necessarily make a long Syllable, but may make it long or leave it short. Why a short Vowel with a *Liquid* and a *Mute*, or with *two Liquids*, as well as *two Mutes* after it, must needs make a long Syllable; a Reader of any *Tast* or *Curiosity* in these Affairs will (after so much has been said already) chuse rather to find out for himself than be told at Length; and I shall save myself the Trouble of writing it for those that have none, the rather because this Exception from the *III*d general Rule is of no Consequence in *Hebrew* Poetry, as a discerning Reader will easily see.

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come to practise our Skill in Reading, on some Specimens of their Poetry, viz. the POETICAL LICENCE.

Poets of all Nations have used Liberties with the Words of their several Languages, varying often from the Accent or Orthography, or both, that are used in Prose, lengthening or shortening Syllables, increasing or diminishing the Number of Syllables in a Word, or the Number of Letters in a Word or Syllable, &c. (and all this, with general *Approbation*) of Purpose to accommodate the Words more easily to their poetical Measures. The *English* (to say nothing of our Neighbours) are not exceedingly scrupulous in using these Freedoms. The *Greeks* used them most immoderately. The *Hebrews* have been *more modest* and used but a few, and those mostly resulting from the Genius of their Orthography and that Frugality before taken Notice of which serves the most Ends with the fewest Means possible: in this manifestly copying from Nature.

The most considerable of these *Licences*, and in a Manner the *only one*, is the pronouncing of two neighbouring Words as one, and so communicating the final or initial Vowels of one to the nearest Consonants of the other, &c. to facilitate the Pronunciation. This is the *general Notion*: let us branch it out into it's several *particular Cases*.

Lic. I. 1. When a Word ends in a *Consonant* that cannot be pronounced, suitably to the Nature of the Verse, by the Means of a Vowel, written or inserted, in the *same* Word; that Consonant may be join'd to the initial Vowel of the *following* Word, as if it were the first Letter of this, rather than the last of the preceding Word, or as if the two Words were really one: as *Specim. I. v. 7.* ZEKR OSE, may be read ZÉKROSE; where the Division of the Syllables will be ZÉK RO SE. And even *two* Consonants, (if a *Mute before a Liquid*, or any such two as can be pronounced in one Syllable with a Vowel *following* them) standing at the End of a Word, may be joined to the initial Vowel of the following: and thus the little Word KL (signifying *all* or *whole*, or rather, *the whole of a Thing*) is commonly clapp'd on to the following Word if it begins with a Vowel; as *Specim. I. v. 21.* LEKL-ÓSIÉM. II. v. 10. UKL-ÁSER. IV. 2. BEKL-ÉARÉJ. VIII. v. 35. KL-ÍSEBÍ.

Lic. II. 2. In like Manner a Consonant (or *two*, if a *Liquid before a Mute*, or any two that can be pronounced in one Syllable with a Vowel *before* them) standing at the Beginning of a Word, may be joined on to the final Vowel of the preceding Word; as, *Specim. X. v. 3.* AL TNGIDÚ-BGT, read AL TÉNGIDÚB GÉT. I. v. 7. OSÉ-LNÉPLÁTIÚ, read, OSÉL. Nay,

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Lic. III. 3. A *Mute* in the Beginning of a Word may be joined on to a *Liquid* (and it's Vowel, written or inserted) in the End of the preceding. As, *Specim. X. v. 16.* -MIMB HIYÉM: *Specim. IX. 39.* OLB MÚTI; so *v. 40.* KLT NUBÚT.

Lic. IV. 4. Nor would it be any Thing more disagreeable to the Ear to extend this Communication, when there is Occasion, from the End of one Verse to the Beginning of another (e. g. *Specim. X. v. 3, 4.* to read, TEBÉS RUB HÚJOT, &c.) than the same Practice is in *Latin*, in - - - *Vulcano decoquit Humorem Et Foliis Undam*, &c. Nay the Practice is common in repeating and singing *English Verse*; tho' few ('tis so natural) reflect on it when they do it: for the Ear requires that we should avoid, if possible, beginning a Line with an unaccented Syllable, when the preceding Line ends in one.

Lic. V. 5. If one Word ends and the next Word begins with the same Vowel; the two Vowels may be mellowed into one Syllable: as, *Specim. X. v. 1.* EJBÍ ISRAL, may be read, EJBÍSRAL. So the *Latins* do in the same Word, even in different Vowels reading in Verse *Dí, Julí, dérant*; and even *Filí*; nay *mí*; for *Dij, Julij, deerant*; *Filie*; *mee*; and so they pronounce even in *Prose* too.

In writing *Hebrew Verses* in the *Roman Character*, it will be convenient to give Notice

tice of this *Coalition* of two Words by joining them by a Hyphen (-). The Masorets call it *Macaph*, and use it very (perhaps, too) frequently both in Verse and Prose.

Lic. VI. Another Licence (tho' I can scarce call a Thing often used even in Prose, a *Poetical* Licence) is, the Use of Paragogical

▪ This *amicable Coalescence* of the contiguous Extremities of neighbouring Words is, I think, something more agreeable than the *deleterious Influence* of one neighbouring Word upon another; which is so common in *Latin* Poetry; where a Vowel in the Beginning of a Word quite cuts off and destroys that which is within it's Reach in the End of the other; for it does not unite with it, otherwise the short Vowel in the Beginning of the later would become long by the Accession of that in the End of the former Word, which it does not. Sometimes the Malignity of this *later* Vowel reaches the *former*, even thro' an interposing Consonant, *m*, and destroys both. A certain *Latin* Grammarian seems to express himself with *Humor* in one of his Verse Rules of Profody;

m necat *Eclipsis*; *ceu* *Vocalem Synalapha*.

Antiently there was a like *Disagreement* between Consonants too: for in *Ennius*' Days a Word ending with *s* had it knock'd off by the Consonant it run against in the Beginning of the next; as, *Muribu' Fibras*, for *Muribus*. They had indeed some such friendly *Synizeses* of Vowels as the *Hebrews* have, in *Dî* for *Dij*, in Genitives in *i* for *ij* and Vacatives in *i* for *ie*. But they made often one Vowel destroy another in the same Word, as *pron*, *semanimis*, *sorsum* (so pronounced in Verse) for *proin*, *semanimis*, *seorsum*: of which Practice the same Grammarian says,

Vocalem perimunt plerumque in Nomine eodem.

Of this Coalescence of Words we have a famous Instance in the *Syriac* Name given by our Saviour to *James* and *John* the Apostles; *בני רגל*, *BNI RGS* in *Greek* *Βαναΐς*, according to the Pronunciation in those Days; *Βαναΐς*, the *i* in *Βανα* representing the *i* in *בני*, and that Vowel serving to pronounce the *ג* in *רגל*. The like Practice is very common in the daily Pronunciation of the *Arabic*.

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(or additional) Letters or Syllables at the Ends of Words, over and above the usual Terminations. Such are, N at the Ends of Tenses in I and U to make them end in IN and UN: (in which the *Greeks* follow them, adding V to Tenses in I, making them end in IV and likewise to Cases of Nouns in I.) A after 3d Persons Plural in U, in Præterits and Futures: I, or oftener E, after Tenses ending in the last Consonant of the Root or Thema, that is, which have no other additional Termination arising from Grammatical Flexion; and to other Words: and E, *say the Rabbies*, after the Grammatical Termination ך, *i. e.* according to their Punctuation, TA; but of this last we shall have more to say by and by: lastly, the Syllable MU added to the Particles K, B, L, which are usually joined on to the Beginning of the following Word.

The *Sum* then (and a *small* one it is) of the Poetical *Licences* in *Hebrew* Verse is; 1st, the joining in one, two neighbouring Words naturally fitted for an easy Coalition; and 2dly, the adding of some paralogical Letters or Syllables; which last scarcely deserves the Name of a *Poetical* Licence, being commonly practised in Prose.

But, in Order to clear the *Hebrew* Poetry from the Blame of some *seeming* Harshnesses, and even Deficiencies of proper Measure, in the Verses; it is absolutely necessary to take
Notice

Notice of another and quite different Sort of both more numerous and, as I may say, more licentious Licences, which we may call the CRITICAL LICENCES, as they are to be charged, I think and shall shew why I do, to some of the most injudicious Critics that ever disgraced the Name, viz. the *Masorets*, and not to the *Hebrew Poets*.

These are chiefly conversant about the *secreting* of the Vowels E, U, I by their Method of Pointing, and the hiding or *suppressing* some Consonants that belong to the Essence of the Word, and sometimes an ׀ (or E), under their Dot called Dages, which is properly nothing but a *Contraction*, as the Grammarians call the *Abridgments of Writing* in Greek, introduced by the Librarij to save Labour.*

And J, as to the Vowel E: The Masorets having thought fit to tell us that ׀ was not the Character of the Vowel E, but of an Aspiration so gentle, that it was never to be pronounced at the End of a Word, unless it had their Dot called Mappick in the Belly of

* Much more might be said concerning the *Freedoms* they have used with the Letters of the Text, when by Means of their Points the Sound was the same whether the Letters were written or not. But my Business here being only with the *Verse*; this is not the proper Place to take Notice of any of them but such as appear to have an Influence on *that*. I call them *Freedoms*: but think them rather rash and *thoughtless* than *presumptuous* Freedoms, which *they thought* of no Consequence, but that they saved Trouble and promoted Dispatch in writing.

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it, thus, ם; and having agreed to put their Kamets (or Mark for a long A^{s2}) under or after the Consonant immediately preceding this Letter ם, almost wherever it is the last Letter of a Word: they took the Liberty of dropping or omitting the Letter ם in these Circumstances; as, according to *their Way* of Pronunciation, the preceding Consonant, with it's Kamets after it, gave the same Sound whether the quiescent (as they speak) or unpronounced Letter ם was written after it or not; just as if, in *English*, one should write *Nūt* (with some Mark over the *i* to shew it was long) instead of *Night*, because the *g* and *b* are not pronounced. Thus they commonly write (without the ם) in the 2d Perf. sing. masc. of the Preterits of Verbs, ך for ך׃ or (without their Points) *Cr. L. 1.* ך׃ or *te*. By this Means a Syllable is lost, in the *right Way* of reading, *viz.* without the masoretical Points; which commonly

^{s2} Whoever will take the Pains to compare the *pointed Hebrew* with the *Chaldee*, will see many Vestiges of the foolish Project of the *Jews* after their Return from the Captivity, to *chaldaize*, as I may say, the Language of their Forefathers. Here is one glaring Instance of it. The *Chaldee* forms Feminines in ם (a) as the *Hebrew* does in ם (e). To conform the *Hebrew* to the *Chaldee*, they first tell you their own ם is not to be read, and then they put in the *Chaldee* ם to be read, in the Shape of a Kamets. In Imitation of this Management of their ם in the feminine Gender of Nouns, they dealt with it in the 2d Person sing. masc. of the Preterits of Verbs; and besides, to reduce it to a thorough Conformity with the *Chaldee* (which here has no Vowel after the ם no more than in the feminine) they dropt the ם altogether.

spoils the Measure of the Verse. The same wrong Method is taken, and with the same ill Consequence, in writing the Suffix (or additional Particle at the End of a Word) KA (signifying, *thy*); they writing ק for קא or קי. By this Abridgment of their Labour in Writing, they have also taken away the *original* Mark of Difference *here* between the masculine and feminine Gender; the Masculines being antiently terminated in the *Syllables* TE and KE, and the Feminines in the *Letters* T and K without an E after them. However we are obliged to them for keeping up still some Kind of Difference, by putting their Point *Kamets* under the T and K for Masculines, and their *Sceva* for Feminines. It is yet another Proof that a Letter is here omitted (and that *they know they have* omitted it) that their Punctuation here is different from their general Practice of ending of Words with Consonants (as they reckon every Letter is) and not with Vowel Points; which, in other Cases, they so carefully observe, that when a א at the End of a Word has got a Mappick in it, and so is (by their Rules) to be pronounced; they order you to read the Patach (or short A which they write under it) *not after* it, as is the usual Way, but *before* it, that the Word may terminate in a Consonant. The Case is the same with a final ו and י (other two of *their* H's) with their surreptitious Patach, which

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which is to be pronounced *before them* too. Their own Grammarians also acknowlege as much: as *Bythner's* Words may shew, in the Name of all the rest: "*Omne Kamets* "*Dictionem terminans* (says he in Ch. XIV. §. 102. 2. of his Grammar) "*includit ה*; "*ut, ה et ה, tibi.*" But the surest Test to try whether the defective Way (without ה) was the antient Manner or a more modern compendious Way of Writing, is, to see what Effect it has on the Verse to have or to be without that Syllable ה: for the Composers of the Verses could not think of the Kamets, invented so long after their Days, to supply the Place of a Syllable. Of the emphatical ה at the Beginning of Nouns I shall take Notice, when I come to consider their Dages.

Cr. L. II. 2. They have used the same Liberty with the Vowel י or ו; as on other Occasions, so particularly in the Syllable ות, the Plural Termination of feminine Nouns and Participles. First, by *their* Punctuation, they read it ות, instead of וט. Then their Dot at the Top of a Letter, standing for long o, without a י join'd to it as well as with one; they have in many and many Places written only their Dot *Cholem* before the ות of feminine Plurals, and omitted the antient Expression of them by י. And here again they have taken away the *antient* Mark of Difference between the Plurals of
Fe-

Feminines and their Singulars in the constructed Form (as they call it) which also end in ך. However, they still made a Difference, of their own contriving; putting their Dot *Cholem* before the ך in the Plural, and other Vowel Points in the Singular. The same Practice they have used in the Flexions of Verbs.

Cr. L. III. 3. The Vowel ך has been used by them with the same Freedom; as they write the Dot Chirec, at the Bottom of the Letter, for the Vowel י; which *Sound* it equally represents whether a ך follow it, or no; but with this Difference, they tell us, that the Dot without the Letter stands but for a short י, and with it for a long י. This, and their having left us no such plain Mark here as above as to ך and י, to distinguish where they omitted, where they have inserted (for, making all depend on their Points, they have on some Occasions inserted, as well as omitted on others, the antient and real Vowels) and where they found the ך in the antient and genuine Orthography; makes it difficult to give a *general Rule* to know when ך is and when it is not a real Part of the Word; but in many *particular Cases* we can easily detect the Error, as when a masculine Plural, which by Analogy should end in ך, is written without it's ך; or when the ך is in some Places omitted which the Analogy of Grammatical Flexion requires in Verbs in the Conjugation called *Hipbil*, &c.

Cr.

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Cr. L. IV. 4. Their Dot called Dages, a Point put in the Belly of any Letter but ך (when 'tis *there* they give it another Name) sometimes for this, sometimes for another Use, is another Abridgment in writing, to save the Labour of writing a Letter twice over. Thus for מם they write ם; for נת, נ; for ככ, כ, &c. This they call their *Dages forte*; for sometimes it signifies, not that the Letter should be doubled, but that it should be pronounced as a Tenuis, without that imaginary Aspiration they have ascribed to half a Dozen Letters of the Alphabet; and then 'tis *Dages lene*. When the Dot stands for one or t'other of these Dageses, they have their Rules to know. This is a valuable Accession to their Treasure of *difficiles Nugæ*, in which their great Knowledge lies; and increases the *stultus Labor Ineptiarum*, which is so agreeable to busy little Minds that have no Capacity nor Taste for sober, solid and useful Knowledge. This *Dages forte* then (for with the other we are not concerned *here*) conceals generally a Letter that ought to be wrote: *generally*, I say; for, (as there is no End of their trifling Artifices to obscure the plainest Things, and render them as difficult as possible, that they may be admired for their Dexterity in undoing the Knots themselves had first tyed) they have also a *Dages Euphonicum*, of one Use of which I shall say something a little below.

At

of reading HEBREW. III

At present, that we may make this Dages subservient to the Uses of Poetry, let us observe the Rise of these double Letters.

1. When the second and third Letter of a Radical Word are the same; in many of the Tenses the Character of the two last Letters is writ but once, with a Dages to shew it must be pronounced hard as if twice written. So in Nouns, &c. derived from such Verbs, the second Radical has a Dages to signify that it stands for the second and third too. 2. When the Radix (a Verb) ends in ך; where a Termination beginning with ך is to be added to it, the ך is but once written with a Dages in it. 3. When י is the *first* Letter, and any other Consonant the *second*, of a Verb; in all Cases where, by the Rules of Conjugating, any Letter is put before the Thema, the י is first changed into that Letter, *viz.* the second of the Thema ^τ (which makes it double) and then the Character of that doubled Letter is written but

^τ The like Practice is *usual* and very common in *Greek* and *Latin*, *viz.* to change the *last* Letter of the former Part of a compound Word, particularly a *Preposition*, into the *first* of the latter, or even one that sounds better before it than it's *own* Letter would have done: as, in *Greek*, ἰγρᾶφω, ἰγρᾶσιω, ἰμβάλλω (*ιγ-* and *ιμ-* for *ιρ-*); in *Latin*, *affero*, *apporto* for *adfero*, *adporto*. But then the Writers in these Languages write the Letter twice over. Now as the *Romans* did not use this Way of changing this final Letter, till after they became acquainted with the Learning of the *latter Greeks*; but their old Authors wrote *adfero*, *adporto*, &c. 'tis very probable that this euphonical Change was an Invention of the *latter Greeks*, and one which the old

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but once with a Dages. The Verb נתן (*to give*) both beginning and ending with a נ, suffers much Alteration in it's Form in many of it's Tenses by means of this Dages. The נ of the Particle מן (*from, out of, &c.*) is also turned into the first Letter of the Word to which it is prefixed; and that Letter has a Dages. So ו, for וּשָׁא, prefixed to any Word gives a Dages to it's first Letter, because of the ו turned into it and doubling it.

5. Dages Euphonicum is, an *useless* Dages put in for a Fancy; or, as Buxtorf gravely defines it, "*quod sine legitimâ Artis Causâ, aut Necessitate ullâ, adhibetur.*" This is commonly stuck into the first Letter of a Word (if 'tis a Letter that can bear a Dages) to which an ה *emphatical* or *relative*, or (if any of the Particles ב, כ, ל come between it and the Word) *interrogative* or of *Ad-*

old Latins had not learned of the *Pelasgi*, nor they of the *Phœnicians*. If so; this Rabbinical Knack may not unlikely be an Improvement on what *they* had learned in the *same* School (when *Greek* became the common Language of the *Jews*) as 'tis manifest their Neighbours, the *Syrians*, borrowed one Set of their Vowels from the *Greeks*, whencesoever they had the other. Several of the *Grammatical Artifices* of the Rabbies, I conceive, will appear in their true Colours when set in *this Light*, i. e. considered as Improvements upon *Greek* Practices; designed by the Rabbies for Ornaments to their Language, just as their Progenitors (much like *ourselves*) were ever fond of every Thing that was *but foreign*; so stupidly fond as to neglect the Worship of *their own* God, tho' the *only true* God, to run after the *Things* their Neighbours had called *Gods* for Want of the Knowledge of him who is God indeed!

miration

miration is prefixed. But then if these same Particles, ׀, ׀, or ׀, come before an emphatical or relative ׀; that ׀ is dropt for the same good Reason for which, as mentioned a little before, they omit ׀ at the End of some Words, and ׀ and ׀ any where. So here again is a Syllable lost, and thereby sometimes the Verse spoil'd.^v

The ill Influences which these and other little Arts, flowing from the injudicious *Sedulity* of the Masorets (for I do not in my Heart charge them with the high Crime of *wilful Corruption*) have had on the Orthography of the *Hebrew* Language, lay us under a Necessity of having *some Regard* to their Points; not to read or pronounce according to them, but *by Means of them* to clear up the Obscurities, and rectify the Errors introduced *by the Use* of them. However, this is not a Task to be performed by Beginners: but Men well skilled in all the Intricacies of the masoretical Doctrine should make these Things plain to Learners, and *fully* instruct them how to come to the

^v There are in Bibles printed with Points many of these euphonical Dageses, unaccountable indeed to me, as they seem to be to others and plainly appear (by the Definition abovementioned) to have been to *Buxtorf*, who knew the Rabbinical Learning as well, and idoliz'd it as much, as any Man. However, *this* Dages in the first Letter of a Word to which the ׀ emphatical, interrogative, &c. is prefixed, may be none of them; for it may stand for ׀, if this ׀ be only a Decurtation of ׀ (*ecce!*) as ׀ is of ׀; which is no way improbable.

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clearest Knowledge of all that concerns the Grammar of the Language in all it's Parts, without the least Skill in the masoretical Subtilties, and by the sole Use of the Letters of the Alphabet.

As to the Mixture of the various Kinds of Verses in the same Ode or Psalm, &c. together, as Iambics with Trochaics, and longer with shorter of either Kind: I cannot discern the *Hebrew* Poets put themselves under any Restraint, as the *Greeks* and *Romans* *afterward* chose to do. Sometimes indeed they will keep to one Measure for a good many Lines: but then comes in a Variation from it; the *Returns* of which I have not yet observed to be *regular*, or to be look'd for again after any determined Number of Lines, as in the *Greek* and *Latin*; or in our modern Stanza's, which seem to have taken their Regularity from *these last*.

But there is something worth observing about the proper SEQUENCE, as I may call it, of one Kind of Verse after another; which if improper, offends; if proper, pleases the Ear. What may be collected from what has been said of the ordering of long and short Syllables in one and the same Verse, is true also of the Syllables *immediately* following one another in two neighbouring Verses, *viz.* the *last* of the former, and the *first* of the latter of the two. We have laid it down as a Rule in all Iambics and Trochaics, *Hebrew,*

brew, Greek, or Latin; that the utmost Perfection of them consists in a long and a short Syllable ever following one another alternately. But as this is a Degree of Exactness rarely aimed at in any of the three Languages; Spondees (Feet of two long Syllables) are promiscuously put for either Iambs or Trochees; i. e. a long Syllable is readily allowed to come into the Place of a short one; but a short is never tolerated in the Place of a long Syllable. The same Sequence is most agreeable to the Ear in the contiguous Syllables of two Verses: so that (1) a Verse beginning with a short Syllable (or a long unaccented, as standing in the Place of a short one) is fittest to follow one ending in a long; and one beginning with a long Syllable to follow one ending in a short. But this Exactness is not so much insisted on but that (2) a Verse beginning with a long may well enough follow one ending in a long Syllable. Yet (3) the Ear will be offended with a disagreeable Hiatus, when a Verse beginning with a short follows one ending in a short Syllable: tho' not near so much as with one short Syllable's following another in the same Verse; and very little, if at all, if the former Verse concludes a Period, and the latter begins a new one; the Hiatus being most perceptible when the Sense is still carried on from the former into the latter Verse. Hence 'tis plain, the most harmonious Sequence of all would be, first Never to bring in Trochaics

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after Iambics, unless the last of the Iambics ends in an odd Syllable, which of Course is short; and *always* to bring in a Trochaic after every *such* Iambic: and then never to bring in an Iambic after Trochaics, unless the last Trochaic ends in an odd Syllable, which of Course is long; and always after *such* a Trochaic to make an Iambic follow. However, this is not so strictly insisted upon, but that a Trochaic may well follow either a *perfect* Iambic (which has no odd Syllable and consequently ends in a long one) or even *imperfect* Trochaic, *i. e.* which ends in an odd and therefore a long Syllable. But 'tis always *somewhat* grating to the Ear when an Iambic follows a perfect Trochaic, *i. e.* one without an odd Syllable, or an Iambic with one; that is whenever a short Syllable ends one Verse, and another short Syllable begins the next: tho' *most* so when both Verses are Parts of the same Sentence. This therefore ought to be avoided as much as can be, and when *one Manner* of reading the two Verses creates this Hiatus, *another* that removes it is to be preferred. In the Specimens following, you will see several Instances of reading one Verse, two or perhaps three different Ways. But if any Man thinks that in this Way *any Thing* may be made Verse: let him try his Skill on some *Chapter* or other of any one of the Historical Books: only he must not chuse either of
Moses's

Moses's Songs, or the XVIIIth *Pfalm* in the Book of *Samuel*, or any Poetical Passage; but any Chapter or large Portion of plain History; for he may indeed find here and there many and many as good Verses as,

Urbem Romam a Principio Reges habuere :

for truly the *Hebrew* comes more easily into Verse (which is no Disparagement to it) than *Greek*, and much more so than *Latin* : as any Man that understands it well enough to write his own Thoughts in it, will find upon Trial. This arises from the same Principle with what I observed in the III^d Chapter, of it's being capable of the utmost Harmony in reading it in Prose, that any Language has or can possibly have.

I should now proceed immediately to the Specimens; but that I think it proper to inform my Reader of the *Manner of Printing* them; that he may be able the more readily to take the Advantage of all the Assistance thereby intended to be given him.

Of the Manner of printing the following

SPECIMENS.

I have given some of the *first* Samples of the *Hebrew* Poetry with all the *short Vowels* inserted in their proper Places. In some the short Vowel is signified by the Character *◌*, in some by the *Italic a*. See Chap. III. p. 73.

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The latter *Specimens* have *no short Vowels inserted*.

Some are printed all in *small Letters*, as *Specim. I, II*; some with Capitals to *all Substantive Nouns*, viz. almost all of them; others with Capitals only to *proper Names* and *Beginnings of Sentences*; as *Specim. V.* that by comparing them every one may see which Way he likes best. See p. 49.

The Accent is placed over the *Vowel* of each Syllable that ought to be accented, where a *Vowel long or short* is printed; as in the first *Specimens*. But in the latter (where no *short Vowels* are represented by any *Character*, but only the *Sound* of them left to be inserted by the Reader) the Accent is put over the *Place* of the *Vowel*, i.e. between the two Consonants where the Measure of the Verse requires it to be placed.

The Letters suppressed by the Masorets I have restor'd into their proper Places: but in *Italics*, that it may be apparent at first Sight where I have departed from *their Spelling*: and, where *that* occasions the Loss of a Syllable (See p. 108, 109, 112, 113) that the Reader may the more readily be advertised to try whether the Verse is easier and more fluent with or without the sequestred *Vowel*. In the Case of a *Consonant* suppressed by a Dages, (and sometimes without it) I have also restored *that*, whether it be the *same* with the following or *different* from it; in which
last

last Case, the former Consonant may be pronounced with it's *own proper* Sound or with that of the following Consonant. As *Psalm cxi. 12.* the Word LNTNT may be read as written, or LETTET; just as in *Latin* one may read *adfuit* or *affuit*, &c.

Against several Lines there is set in the * Margin a different Manner of accenting or dividing the Syllables of either the whole Verse or some Part of it: not wherever it *might* have been done, but *principally* where both Readings agree so well to the Rules of Verse that it is doubtful which is preferable; or in Order to give (in a short Note) a Reason, not so obvious to one that is making his first Essays in Reading, of the Preference of that in the Text, or the other in the Margin; or thirdly, where I offer a various Reading in the Margin, with the Reason for it in a Note.

The Hyphen is always put in where there is such a Coalition between two Words as is mentioned p. 100. in speaking of the *Poetical* Licence.

* What was really written *on the Margin* in the Copy, the Narrowness of the Page obliges us to print *in the Text*; into which the several various Readings and also various Pronunciations of the same Word or Verse are here inserted in their proper Places *in Crotchets*, [thus].

SPECIMENS

O F

HEBREW POETRY.

I. PSALM CXI.

eLelu ye!

awdé yewé bekél lebéb

[aúde yéwe-bkél lebéb]

befúd isríim wodé.

gedlím mosí yewé

drusím lekél hepjiem. [or hupjiem]

5. éud

I chuse this *Psalm* for the first Specimen, because it is the former of the only two Acrostichal *Psalms* where every *single Verse* begins with the Letter that in the Order of the Alphabet follows the initial Letter of the immediately preceding. The other *Psalm* of the same Structure is the cxii. In the rest of the acrostichal *Psalms*, only every other Verse, and sometimes only every fourth Verse (as in *Pf. xxxvii.*) begins with the Letters in alphabetical Order. But here the initial Letters following one another so close, determine the Lengths of the single Verses, so as to allow no Room for Fancy to adapt them to one's own Hypothesis of the Measures of *Hebrew Verse*. It was therefore a judicious Choice that Bishop Hare made of this *Psalm*, for a proper Test to shew the Soundness of any such Hypothesis.

In

5 éud úedér polú: [ujédqetú oímdet lód]
 újedéqtu ómdet lód. [ujédqetú oímdet lód]
 zékr-osé-lneplátiú
 hénnun úrehúm yewé.
 térp netén liráiú.

In this first Specimen *only*, I shall take Notice of what I have called the *Sequence* of Verses (near the End of Ch. IV.); and leave the Reader to make the like Observations on the rest for himself. The Connexion of the 2d, 3d, 4th and 5th, and of the 12th, &c. Verses to the End, each with the preceding Verse gives 15 Instances in 21, of the best and properest Sequence: the other 6 are of the second and allowable Sort. There is no Instance in this, and they are very rare in the other *Specimens*, of the 3d and harshest Sequence; save in the Vth and Xth, where the Propriety of them will be shewn.

Observe also the Changes from Iambics to Trochaics, in the 5th and 14th Verses; and from Trochaics to Iambics, in the 13th and 15th. There are also other two such Changes, in the 6th and 7th Verses; if the 6th be read as on the Margin.

As to the γ omitted by the Masorets in the Word *omdt* in that Verse, 'tis agreeable to their usual Practice mentioned under *Crit. Lic.* II. d. in Ch. IV. But neither in this Practice nor in any of the others are they always constant: several true and original Spellings having escaped (thro' their Oversight) the Censure of their *Index Expurgatorius*, as it may be called. For Instance *Athias* and *Plantin* agree to print this Word without an *u* or *w*, here and in γ . 22. But in the 6th Verse (the same with this) of the following *Psalms* cxii, *Plantin* in his Editions in Fol. 4to and 8vo, with and without Points, inserts the γ , *Athias* omits it. I give this one Instance to awake the Reader's Attention in the like Cases: for it would be tedious both to him and me to repeat this Observation but once in ten Times that there is Occasion for it.

Ver. 7. *Zékr-osé* is an Instance of the 1st Poetical Licence (as is *lkl-osiem* in *v.* 21.) and *osé-lneplátiú* of the 2d. And *mosi-ídiú*

Ver. 13. of the 5th.

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10 ízker lóulém britú. : *ízkér lóulém britú*

kéh mosíu éngid lómu *kéh mosíu éngid lómu*

léntent lém nehélt [nehlélt] guím. *léntent lém nehélt [nehlélt] guím.*

mosí-idiú amént uméspét : *mosí-idiú amént uméspét :*

námnim kél peqúdiú, *námnim kél peqúdiú,* 15 se-

Ver. 12. lúntent (pronounce, if you will, lúttut : See Note 7) ; and

Ver. 13. amént ; and v. 16. bament ; and

Ver. 22. ówmdet or óumdut ; are Instances of Crit. Lic. IVth and IIId. In this Verse I can see no Reason why we may not read telútu as well as teshútu. For the single 7, having a Dages in it, stands for 77 ; and the Vowel may be inserted between these two as properly as between any other two Consonants.

In v. 21. the Sense seems to require osie, that do it, rather than osiem, that do them. I see no plural Word preceding to which them can refer : unless one approves the learned Mr. Mudge's Notion, that Fear of the Lord being equivalent in Signification to Commandments of the Lord, the Pronoun them relates to Commandments. But the singular Word Fear seems rather to require a singular Pronoun, it. To do or uét the Fear of the Lord, seems no very forced Expression for shewing or manifesting it in one's Actions, or acting as becomes one that has in his Heart a due Reverence for God.

This last Remark, I acknowledge, falls not strictly within the Compass of my Design, as the Pronunciation of neither Prose nor Verse is affected by the usual Reading, osiem. But as it may fall in my Way to make a few more Observations of this Sort ; I shall, to avoid giving Offence to pious Minds, take Occasion here, once for all, to give my Opinion of the Value of such Conjectures and what Stress ought or ought not to be laid upon them. That through the Hast, Inattention, Ignorance, and often the critical Presumption of Transcribers, Copies of all Books are liable to Mistakes ; will not, I believe, be disputed by any Man that ever took a Copy, if it was but of a Letter of his own writing. It is also plain that the Transcribers of the Holy Scriptures have not been miraculously or supernaturally restrained from falling into the usual Errors of Copists. Yet, to a considering Man versed in Criticism and acquainted with the many monstrous Blunders that occur in the MS. Copies of several of the most useful and most generally read and
con-

15 šmúkim lód lowlám,

osúim bámenť úisér.

pedút seléh lomú.

jué lowlám britú.

qedús umúra smú.

20 rasit

consequently best understood Works of profane Authors, it will (even allowing for the Effects of a greater Care in the Copiers of the sacred Writings, arising from their reverential Regard to their Subject) appear strange there should not be more various Readings of any *Consequence* than he can find in that vast Collection that has been made of the Variations of many more Copies of the New Test. than were ever collated of any other Writings; it will even appear utterly unaccountable to him from any Consideration but that of the particular, tho' secret and to us unobserved, Care of divine Providence over the Oracles of God. Such various Readings in the New Test. every Body owns: and why should they be denied in the Old Test. ? We have so many and so antient Copies of the Writings of the New Test. preserved to us, that there is scarce any Deviation from the original Writing in one or a few of them, that cannot be plainly corrected by more, exacter and more antient MSS. The full and convincing Proof of this is to be seen in that accurate Edition of BENGEIUS, the most judicious, sober and pious of Critics. But *we* have not (the *present Age* has not, nor has any Age since the Revival of Learning had: what Providence has in Store for the *next or future* Generations we know not) the same Helps for the Old Test. of which we have neither so many nor so antient (at least, relatively so antient) Copies as of the New. For through an overweening and undue Esteem of the Abilities of the Masorets, the *Jews* since *their* Time have made the masoretical Edition the Standard of Perfection for all Copies of the Old Test. so that all *other* Copies, that are not lost, still lie neglected and are yet undiscovered. Which is just as wise and reasonable as if we should set up *Erasmus's* or *Beza's* or any Edition of the New Test. (tho' each of them was the exactest the Authors of them could make with all the Helps they then had) as the Standard and an exact Transcript of the original Writings of the Apostles, and have no Regard to the Writing of any MS. however antient or excellent, that has been brought to Light since their Time; because forsooth it was never seen by Cardinal *Ximenes*, *Erasmus*, *Beza*,

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20 rasit hakmé irát yewé:

skel túb lekl-ósiém; [-ósié;]

tešeltu ówmdet lód. [téšletú ówmdet lód.]

Beza, or even *R. Stephens* or *L. Elzevier*. Had we such Copies of the Old Test. as we have of the New; no Doubt the same Regard ought to be paid to the Readings of them: but as we have them not, it would be intolerably audacious in any Man, upon the Strength of any Conjecture of his own, however probable and well supported, or for any Inducement not backed with the Authority of one or more good and antient MS Copies, to pretend to alter a single Letter in the masoretical Text in any Edition of it. Let such proposed Emendations of the masoretical Edition lie in Annotations, Commentaries, *Critica Sacra's*, or whatever Name the Author chuses for his Work; or at most, let the very best and likeliest of them be advanced only to the Margins of Editions, and not get even thus far either, without the Attestation of, at least, one MS of good Account. This is not a Place for me to enlarge on the Mischief would be done, and the Confusion would be introduced by the contrary Practice, through the Licentiousness of bold Critics. All my Business is to assure my Reader that I treat the Word of God with more Reverence than to dare to obtrude any Correction of mine upon it, even where a Correction seems wanted; a Correction, I say, not of the *Word of God* (I abhor the profane Thought) but of the *masoretical Edition* of the Bible. There may be no Error of the Copies, where there seems to me to be; (*Every Man* ought to think thus modestly of himself.) and a little more Knowledge of the Language perhaps, or of the Genius or Customs of the People to and for whom the Book was primarily written, or of the Scope of the Writer, or of the whole System of Nature or of Religion, or of the divine Oeconomy over Mankind; might discover a great Beauty where I thought I had seen a Blemish. This has OFTEN happened to me; and he must be very little conversant with the Scriptures to whom it has never happened. But supposing there should very plainly appear to be a Mistake in our Copy; a Man must have but small Experience of his own Abilities (and of Consequence, but little Modesty) who with a critical Assurance and a confident 'Me wide', will insist on his own as the true Correction. The supercilious Chastisement many a pert Critic has received from as conceited a Hypercritic that came after him, ought to teach all Men of Sense Modesty in these Matters.

II. PSALM I.

áserí éáis áser
lá elék bojét resóim,
úbédrek hešáym la ómad,
úbmuséb [úbmuséb] lejím la íseb:
5 ki ám betúrt yewé hepjú
ubtúrtu yege yúmám úlilé: weyé

Some who believed they had discovered the Measures of Hebrew Verses, found this *Psalm* so unpliant to their Rules, that they believed it to be written in Prose, as being only a Preface or Introduction to the rest, containing a general Recommendation of Religion and Dissuasive from Impiety. I thought it therefore a proper Subject to try my Method upon. The Result of the Trial I have laid before my Reader, and submit it to his Censure.

2, 3. *Walking in a Way* seems a more natural and apt Expression than *standing in a Way*; which last is also I think less suitable than *standing in a Council*. The Propriety is well observed in Verse 4th, *sitting in a Seat*; and perhaps was originally so in the 2d and 3d: and the Verse will easily bear such an Alteration as restores it. Thus,

lá elék bídrek híšáim
úbojít resóym la ómad.

But for all this Appearance of Concinnity; there may be more weighty Reasons, tho' unknown to me, for preferring the usual Reading; which I therefore by no Means condemn. Let warm and unexperienc'd Youth be positive: I have had too many Proofs of the *Fallibility of human Judgment* in the Errors of my own, to be so at my Time of Day.

4. *Musib*, with the י, in *Buxtorf's* great Bible and *Plantin's* Editions of all Sizes. Thus the Editions often differ with Regard to the full or defective Writing, as the Masorets call the inserting or omitting a י or a י.

6. This is the first Verse of 10 Syllables (the Measure of the *English Heroic*) that has yet fallen in our Way. The following one may be read in the same Measure; as on the Margin: and we shall meet with several such in *Moses's* Triumphal Song. as י. 1, 6, 7, 10, 13, 14, 15, 17, and the

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- weyé koj stúl [uéye kój setúl] ol pálgi mím
 asér priú intén bottú,
 uóleú la ínebúl, [úoléu lá inbúl]
 10 ukl-ásér yóse íjelíh,
 lá ken érsoím, ki ám
 kemúj asér tendépnú rúh.
 olkén la íqemú-rsoím beméspet
 úhštáim beódét jedíqim:
 [. -rsoím
 beméspet, úhštáim beóde:]
 15 kí yudó yeúe drék jedíqim,
 [—yewé derék- or, ye drék]
 úderék resóim tábed.

the 16th an *Alexandrin*; and in many of the *Psalms*, as VIII. 1, 3, 22, &c. &c.

13 and 14 are two rough Verses of 11 and 10 Syllables. (See Note on *Specimen*. X. §. 15.) If any Man has no other Exception to the marginal Reading, which is smoother, but the leaving out the Word *Jdqim*; he may be perhaps reconciled to that by observing that the Word may have come in here from the End of the next Verse: for the Sense does not seem to require it here, as the Word *eOde*, in §. 14, may as well be taken emphatically for *that solemn* Congregation of Mankind at the final Judgment, as the Word *eMispit*, in §. 13, for *that* Judgment. I read *beOde*, for tho' the masoretical Vowel *Patach* under the *b* may be accounted for by their Rules about Punctuation of Gutturals, yet it may also be a Sign of a ¶ emphatical dropt here: for *Kametz* is not universally required in this Case. If so, the Word cannot govern another, *Jdqim*: and when it is not in a State of Government, as they call it; it must be *Ode*, and not *Odet*.

15. *Ye* (a Name of God often used in the *Psalms*) put instead of *Yeur*, would make this Verse quite smooth and easy. And if this Name is peculiarly used for the second Person of the Holy Trinity, it fits this Place the better, because *He* is to be the Judge in *that* Day.

III. P S A L M II.

Lamé ragsú [Lamé-rgasú] Guím
uLámmim yégu ríq ?

Itíjabú Malkí Aráq

uRúznim núfádú ihád

5 ól Yeúe wól Masíhu :

nántaqé at Múfrutímu

únaslike mámnú óbútímu.

[ól Yéwe úolí-Msíhu

nántqé at Múfárútímú

unásliké mámnú Obútímú.]

Iúsab béSamím ishák ;

Áduní ilóg lamú :

10 az ídbar álimú bAnpú ;

[áz idábr-alímu bAnpu]

(úbHarúnu íbelmú)

Uáni náskatí Malkí

ól Jíun ér Qadsí.

Ásparé al Háq; Yeúe

15

1. Lamé-rgasú. As βοανεργίς, in Note 2.

5. Ol and oli seem to be used promiscuously, as best suits the Verse. Transcribers that did not understand the Verse could not know which of the two was to be chosen. Oli suits the Verse best here. And the marginal Pronunciation is the best in this and the following Lines.

14. As the LXX translate *al* Ηἰς τὸ πρόταγμα κυρίου, either there was no Pointing in their Days or it was different from that of the Masorets; since the LXX took *Al* for a Name of God, and the Masorets read *al*, a Preposition. Numberless are the Instances of the Reading in the Days of the

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15. ámr-alí, Baní anté,
 aní eYúm iládtiké:
 sál mamní uántané [uántan or, uánatán]
 Guím [éGuím] Naháltaké
 uÁhzatké Apfi Aráj:[uÁhazátke Ápfi Árj:]
 20 taróm-bSabát [taróm baSbat] Barzáł;
 kaKlí Iújar tánpajám.
 Uótte, Máłkim, éskilú;
 eúsarú, Sapťi Aráj:
 óbdu át Yewé bírac
 25 úgilú baRóde:
 [obdú at Yéwe bírac
 uegilú bRodé:]

násku

the LXX different from the masoretical (sometimes for the better, sometimes not) but mostly accountable from the Resemblance of two Letters (as 7 and 7, 1 and 1, &c.) one of which was thro' Mistake written or read for the other. Perhaps *at* is the right Reading here. Compare 2 *Chron.* vi. 27. where our Copies have *al*, instead of *at* as the same Sentence has it in 1 *Kings* viii. 36.

15. מנא is for מנא, as appears from the *Chaldee* and *Syriac*, where 'tis מנא. This I mention (once for all, for 'tis a Word that very often occurs) because I have written *ante*; which may be read *atte*. See *Critical Licence* IV. in pag. 110.

17, 18. *antaneGuim*. Every Body knows, the antient Way of writing was to leave no Space between Words. The Masorets do not seem to have separated *these two* rightly: for the *e* before *Guim*, as it is written on the Margin, to make it emphatical (the Nations, *i. e.* all the World: not, Nations, *i. e.* some Nations, as the LXX translate, *eth* without the Article) improves the Sense more than when put as a Paragoge after *antan* or *atsan*.

25. The marginal Reading is preferable, not only on Account of the Verse, but also for another Grammatical Reason:

násku Bár pan íanáp

utabadú darák ;

kí ibór kamót Anpú,

ásarí kal húfi bú.

Reason: *egilu* is the regular Form of the Imper. of Hiphil ; but the Critics tell you the *e* is taken away here, by an Aphæresis. Is it not as likely that it was first omitted by the Negligence of a Transcriber?

IV. P S A L M VIII.

Y eúe Ádzínú, mé adír
Semké bekl-éAréj!

asér tené Eúdke ól eSmím.

Mezpi Oúlelím

5 uÍneqím [uYúneqím] ísédte O'z,

lemón Jurríke, lésebít

Awíb uMétneqém.

K

Ki

1. *Ye-ú-e.* The Word thus pronounced (in 3 Syllables, and the middle one accented) is not greatly different from the softer *Latin* Sound of *Jehova*: I mean *Ye-hó-wa*; not the harsh Sound *Dabe-bo-vab* used in *English*. The *Greeks* aimed at expressing the Sound of יהוה by different Combinations of Characters, suited perhaps to the Variations made in it by the *Jews* (after they had lost the Knowledge both of the Meaning and the Pronunciation of the Language of their Forefathers) in the several Ages in which the *Greeks* were acquainted with them, viz. *ἰῶω, ἰαὼ, ἰάω, ἰὼ, ἰάψι*. So the sacred Name יהוה, *Ye* or *Ie*, was written on the great Door of the antient Temple of *Apollo* (more antiently of *Bacchus*) in *Delfos*, at first in the eastern Way of writing, from right to left, *εῖ*, and on repairing it, in their own Way, *εῖ*, only turning the Letters to face the Way then in Use but not putting the *i* before the *e*, as they would have done

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Ki áraé Samíke

Móse Ájbotíke,

10 Írh uKúkebím

áser kúnenté;

me Ánus kí tezékrenú,

uBn-Ádem kí tepéqdenú,

uthésreú moť mÁleím,

15 uKbúd uéder tótreú,

temsíleú-bMosí Idíke,

kél setté teht Régliú,

Jené [Jane] uÁlepím, kelém,

ugém Bemút Sedí,

20

done if they had known the Meaning of the Word as their Forefathers did who first wrote it there. And so they expressed the Sound of the Hebrew *הללויה*, *Halleluia* or (as I read) *Ehlu Ye*, by *ἑλὺ ἰὺ*, or *ἑλὺ ἰή*, for (says *Eusebius*) τὸ δαίμονιον ἰσοῦ *ἔην ἰῆς ἰωαννῆς* 'Ih' Ih, when they begg'd God to be merciful to them they cried out *Ye Ye* (or, *le le*). Now *Ye* or (as we now write) *Jah* is the Name peculiarly of the Son of God, the Mediator and Savior. But there would be no End if I should launch out into this Ocean, to shew the Deduction of the most antient and now almost obsolete Greek Words from the Hebrew, for which such absurd Etymologies are assigned by the Greek Grammarians from their own Language, and to countenance those of the Words relating to Religion, such childish Stories told of their Gods and their Mamma's when they were Children. I shall only desire my Reader to observe the Use of the Letter *e* in Greek (*η* in modern Characters) as a feminine Termination, as an emphatical præpositive (or præfix) Article, as a Pronoun possessive, and as a Tense of *ἔειπε* or rather *ἔω* the old original Verb from the Hebrew *eis*; and compare it with the similar Use of the Hebrew *e*, *י*: and to compare the Hebrew Termination of many derivative Nouns, *י* or *י*, with the Greek Termination *-ov*. A few such Resemblances in Grammatical Forms shew the Relation of

20 Jépúr Semím, uDgí [Smím úDgí] eÍ'm
[uDégt-eÍ'm]

óber [óbri,] Árehút eMím!

Yeúe Ádzínú, mé adír

Semké bekl-éAréj!

of two Languages more than many particular Words derived from one into the other; tho' there want not Instances of this Sort, which I have Reason to think will be more easily found out, and in greater Number, by this than by the maforetical Way of Pronunciation.

20, 21. *Dgi* and *obr* don't make a good Concord: *obr* is more according to Rule: or, *obr* will agree better with *Dgt* which is used collectively, *Ezech. xxix. 4, 5*. Any of the Readings suits the Verse; but both here and elsewhere the Reading that seems preferable on other Accounts, makes generally the smoothest Verse too.

V. P S A L M cxxxvii.

Ól nerút Babel, [Olí nerút Babel]
sm-isábnú [isábnú] gám bekínu
bazákránú at Jíun.

Ol órabím batúke

5 talínu-knúrutínu;

ki sám salúnu súbinú [ki sálunú subínu,]

K 2

dabri

1. *Oli*. See the Note on Spec. III. §. 5.

2. 6. *Sm*. seem superfluous, as to the Sense, in both Places; unless it adds any Elegancy to the Expression, as Dr. Clarke has shewed many Greek Particles do which were formerly thought and are still called Expletives.

2—7. The Hiatus produced by one Verse's ending and the next's beginning with a short or unaccented Syllable, tho' elsewhere and even here (or rather because it is) dull and

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dabrí sir, útullinu sámhe

sirú lanú mansír Jiún.

[dabrí, sirú sámhé,

sirú, ...]

Aík nasír at sir Yewé

10 ol ádamát nakár !

Ám askáhk, -Írúslám,

táskah íminí.

Tadbáq lasúni-lhákki,

ám

inharmonious, seems to me the more suitable to a sorrowful Song, as this and that of *David* over *Jonathan*, in Specim. X. hereafter. When Indignation and Love of his Country have expelled the sacred Poet's Grief and Dejection of Spirit, his Verse has a brisker Air too, from *ψ. 9.* to the End. *ψ. 7* and *8* are the Words of the *Babylonians*, who were not in Grief.

7. The Word *tullinu*, which has puzzled all the Interpreters to make Sense of it, is not very favourable to the Verse either. Suppose in some very antient MS. one Line contained the 5th, 6th and half of the 7th Verse, thus,

‘*tlinu Knurutinu ki salunu Subinu dbri siru*’,

and the next began with ‘*smbe siru lnu*,’ &c ; and that on the Margin close by the Word *siru* in the End of the former Line the Writer had put *tullinu* as a various Reading for *tlinu* the Word the Line begins with : the next Transcriber might take it for a Word omitted, and so write in his Copy, *subinudbrisirutullinasmbe*. The LXX and the Masorets, meeting with a Copy thus vitiated, divided the Words as we find them in the *Hebrew Bibles* now, ‘*Dbri Sir, utullinu Smbe*’, making *Dbri Sir* two Substantive Nouns, instead of ‘*dbri, siru*’ a Participle and a Verb. The Expression, ‘*dbri, siru Smbe*’ seems no more harsh than the literal Translation of it in *Latin*, ‘*dicentes, canite lætum*’ ; for *smbe* may be as well a feminine Adjective as a Substantive Noun. This Conjecture seems to me probable. But if any Man has good Reasons against it, he may reject it ; as I shall very readily do, if he acquaints me with them. Which I mention, because I would by Example (the most powerful of

Ar-

ám laázkarkí, amlá [ám laázakárk, amlá]

15 aóle át Irúslam

ól ras sámhatí.

Zakár, Yewé, baní Adúm

at yúm Irúslam éamrím,

orú, orú od éysud bé.

20 Bat Bábl-esdúde, ásarí

sislám lak át gamúlak

ságmalát [sárgamlát] lanú!

Asrí siáhaz únápáj

at ówlalík al ésaló!

Arguments) persuade every Man not to be too bold in insisting on the Rightness of his own Conceits; in any thing indeed, but especially when he meddles with the holy Scriptures, the Oracles of God.

14. *azkarki. ki* is the feminine Affix in the Syriac Language, which may have come into the Place of the *Hebrew k*, when the Syriac, or a mixt Dialect of that and the old *Hebrew*, became the vernacular Language of the *Jews*, as it was in our Saviour's Days. The *Hebrew* Affix will make Verse too, according to the marginal Reading.

22. *sagmalat* or *sargamlat*. This Prefix, *s* for *asar*, is very little used in the most antient *Hebrew* Writings, viz. the Pentateuch and former Prophets; but is more common in the Hagiographa, and of most frequent Usage in the modern Rabbinical *Hebrew*.

VI. PSALM CXIX. SECT. I.

Áserí temími Drék, [Dérk,]
eélekím betúrt Yewé.

Ásri nájri O'dtiú, K 3 bekál

In each Couplet here, the former and latter Verse so fit one another that they may be read as one long Verse: the first Line ending in an accented, and the second beginning with an unaccented Syllable; except in the fifth Couplet, where 'tis quite the contrary, which joins the two Parts of it

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bakál Leb ídrastíu.

[..... O'detíu-

-bkál]

5 Áp la pólu O'ulé

bedérkiú elkú.

Ánte júité

Peqdíke lésmer mád.

Áhelí [Ahlí] inkánu Dérki

10 lésmer Hsqíké.

Áz la ábus bénbití

ol kál Májútiké.

Aúdake bisér Lebáb

blamdí Mesépti Jédqeké.

15 Át Hsqíke ásemér:

al tózební od mád.

it as fitly as the other Way does. The Use of the IVth Licence before-mentioned will be still the more natural and easy with Regard to the marginal Reading of the 3d and 4th Verse, as they may both be read as one Verse.

VII. PROVERBS I. 1-19.

Meslí Selmé Ben Dúd, Melk I'serál:

ledót Hskmé uMúser;

lebín Amrí Biné;

Isqáht Mufr-éSkál, Jedíq,

5

The first eleven Lines make, as it were, the Title Page of the Book,

THE PROVERBS OF SOLOMON, &c.

[Wherein we are taught how]

to know Wisdom and Instruction,

to perceive the Words of Understanding,

to receive, &c.

The

5 uMéspeš, úMisrúmi;
 lentent leptáim [leptúim] Óramé,
 leNór Dot úMzemné;
 (Ismó Hekm, -úyufá Leqáim;
 uNbún Tehbáut iqané.)
 10 lebín Més-úMlíje,
 Debrí Hekmím uHídztém.
 [... Mesl-úMalíje
 Debrí Hekmím uHídútém.]
 Írat Yéwe [Írat Yeúe] Rásit Dót;
 Hekmé uMúser Áwilám bezú;
 Semó, Bení, Mufr-Ábiké;
 15 uál tenés Turt Ámmoké;
 kí Luít Hen ém leRáske
 wÓneqím leGárgertúke.

Bení, am íptuké-Htáim;
 ál tebá: [ál tebé:] am yámetú,
 20 leké annú; narbé leDím,
 néjpené-leqí [néjpené lemqí] háním,
 neblóm keSául hím
 útmimím kiúrdi Búr;
 'Kl-Eún iqér nemjá,

K 4

25

The 12th and 13th are like the Sentences we use to write on our Title Pages. The next 4 are a short Paraphetical Epistle to the Reader. The Book begins at the 18th Verse, *Bení, am íptuké, &c.* and the first Precept of Wisdom here given (a very proper Preparative for all that follow) is a Caution against Temptation from evil Company, *y. 18-37: in which*

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25 ' nemlá Bentínu Skl;
 ' Gúrlké tēpīl batīknu;
 ' Kís ahéd yeyé-lksnūl;
 Bení, al téll bēDērk antēm;
 menó Rgélke ménNetibetēm;
 [menó-Rgelké-mneNtibatēm:]
 30 ki Régliém leRó irúju,
 úiméru léspek Dem.
 Kí [or, is it Ke] házném mezúre éRset
 bO'ini kel Ból Kenép:]
 uém leDmém yarúbu,
 35 íjpunú leNépsatēm
 [. yarbú
 íjpunu-lNépsatēm.]
 Ken Árhut kél bájó Bájó: [or, bájó: Bájó]
 at Néps Bolíu íleqéh.

Having thus far led my Reader by the Hand, by inserting each short Vowel in it's proper Place, I shall next give him an Opportunity of exercising his Skill in inserting them himself in the following Specimens: in which I shall withdraw his Helps gradually.

which one may see, even through our dull and fetter'd Translations, such lively Painting as well deserves the Name of *Ante Oculos Positio*, as *Tully*, by a harsh but emphatical Composition, calls it.

6. *leptim* is the regular Formation. They tell you the *a* in *leptaim* is by *Epenthesis*.

19. *tabe*. See *Buxtorf's Thesaurus Lib. 1. Ch. xlix.* on 2d m. sing. of Fut.

In

In the immediately following one I shall insert the Vowels for him only at those Places where the Manner of inserting is not so obvious. In the next two after that, none at all; leaving him only the Accents to direct him: which, however, will be *sure* Guides (as I shall shew presently) tho' he will not on his *first* Trial read so *readily* with them alone, as when he had the other Helps too. Lastly I shall add one or two Exercises without even Accents; at least where the Verse is pretty plain without them; but, to give him some Assistance even here, I shall set before each Line a Cypher signifying the Number of Syllables in it, with an Accent over that Cypher if the Verse be a Trochaic; that is, begins with an accented Syllable.

There are but two Helps more from the Manner I have used to represent the *Hebrew* Verses to my Reader's Eye; but which ought to be continued to the last. The first of these is, supplying the Letters the *Maforets* have dropt or suppressed by their Pointing, as I have before shewn at large. A Man must have some Knowledge of the Language, both of the Grammar and of the Words, before he can do this for himself: and my Business at present being with one that *only learns to read*, I ought to assist him where he is not able to help himself in the least.

The

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The second Assistance is, the writing or printing each Verse in a Line by itself: which is so necessary a one that it is never omitted in the Poems of any Language; nor could one do without it in reading even those in his Mother Tongue. What could one make of *Horace* or *Terence* printed like Prose? nay, who can readily read *Terence* as Verse without Dr. *Bentley's* Accents (and, by the by, his Emendations too)? if he can, even with them, without making sometimes a second Trial, and a

Hæc non succēssit aliā aggrediamur Vīd.

(I believe my Reader will not find one among the many *Hebrew* Verses I have laid or shall lay before him, so hard to read in a proper Rhythmus, as this one of *Terence*, not pickt out as a hard one, but almost unavoidably fallen in my Way.) This Help, therefore, in Order to read readily and without Hesitation and trying at it again, even one that can make out the Verses in the Way our Bibles are printed, would want for his own private Use. Why our Bibles are thus printed (even that of *Abbas*, himself a Jew, and under the Direction of three Rabbies; tho', by the by, this is nearest the Truth of any I have seen, in *Moses's* Songs, &c. but in the *Psalms*, *Proverbs* and *Job*, like the rest) whether because the Rabbies did not know the Measure of the Verses, or because

cause *they would* conceal that Knowledge from Christians; is a Question on which something might be said that wants neither Probability nor Use, if this was the proper Place for it.

What I hinted but now about the Help to reading that the Accents *alone* give, is this. As every other Syllable is accented, the Reader *can have* but one Vowel to *supply* between the two Accents. Often he *has none*, because there is a written or long Vowel there already. Where he *has*; either (1) the easy Pronunciation of the intervening Consonants when the Vowel is inserted in one Place, and the Difficulty of it when in another, or (2) their belonging to different Words, and these joined or not join'd with a Hyphen, or (3) the Necessity of putting at least two of them, *viz.* two Consonants, between the former of the two Accents when it is on an *inserted* Vowel, and the next inserted Vowel; one or other of these Considerations will determine his Choice; or (4) the Paucity of the Consonants, when there are but two, will leave him none. There is indeed (5) one Consideration more, that a Man that understands the Language *will* have Regard to, *viz.* the proper Division of the Words into their component Parts: but he that is only learning to read *cannot yet*: that is, if he will needs try his Skill in reading *Verse* before he understands the Meaning of what he reads, instead of being contented, till he does, with read-

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reading Prose, which would be the better Way. If none of all these Observations determine the Place of the Vowel to be inserted, 'tis plain (6) the Reader may *chuse* where he will put it; and 'tis to be hoped he will be wiser than *Buridan himself*, for there never was such a Fool of an *Ass*, as he describes. In one Word this Affair requires neither more nor less Skill, than it does to divide an *English* Word into Syllables. Examples of all these Cases you will find in the next Specimen, thus:

- (1) y. 40. N'hletké; not N'hléké
- (2) y. 3. uz'mret Yé; not, uz'mrte Yé.
- (3) y. 7. M'rkébút; not, M'rkébút.
- (4) y. 13. Imináké; where the *i* must needs come between *n* and *k*.
- (5) y. 2. úrkbu; rather than úrkibú.
- y. 16. yakelmu, rather than yaklemu.
- (6) y. 1. of 2d Song. uádebré; or, uádeberé, as you like best.

VIII. *The Song of Moses.* Exod xv. 1—19.

E P I N I C I U M,

A sire-lyéwe, kí gawé gac,
Suf úRkbú rmé br'ím.

Ozì úZ'mrt Yé,
[O'zi úZm'rti Yé, or, Zm'rti-lé,] wié;

3. *Zmrti*. It seems a harsh Construction to make the Affix *i* in *Ozi* to serve for an Affix to *Zmrt* too. If this last had originally an Affix of it's own, it might be easily dropt in copying, as it stood just before another *i* in *le* or *Te*.

wíci lí llsúocé :
 5 ze Áli úanúcu,
 Aléi Ábi wárum'mneú.
 Yewé Aís Míhne, Yéwe Smú.
 M'rkbút Peróe
 úHilú íré beÍ'm;
 [Mrkbút Proé uHílu íré bl'm;]
 10 uM'bhr S'siú-thou bím Súp
 Tezmút íksimú, írdú [íksímu, írdú]
 b'Mjulút kmó Ab'n.
 Imínké, Yewé, nadrí bK'h.
 Imínké, Yewé, trój Awíb,
 15 ubR'b Gaúnké terzís-Qmíké,
 [. . . Gaúnké terzís Qémiké,]
 tsí'h Hrínké, iáklmú
 [Hríнке, yáklmu].
 ubRúh Anpíke nórnu Mím,
 nájbu kmó Nd Núzlim,
 qpáu Tézmút bl'ab Í'm.
 20 Ámr-Awíb; ar'dp; ansíg,

7. *Yéwe Smú*, Perhaps *Yé Smú*: which makes smoother Verse; they who think *Ye* the peculiar Name of the second Person in the Deity may also think it a more emphatical Sense, as He conducted the *Israelites*. &c.

11. *íksímu*, or *íksyumu*. See *Barr. Thes. L. I. C. LI.* on 3d. m. pl. Fut.

15. The marginal Reading is the smoothest, if the *ts* be allowed a Place in *Qémiké*; to which I think it has a very good Right: but to maintain it, I should be obliged to enter into a fuller Explanation than suits this Place, of a certain Grammatical Doctrine little attended to.

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ahl'q Slal t'mlamú [Sel'l tmlám] Npsí
ariq Herbí, turísemú Idí. [turísm-Idí.]
ns'pte bRúhke, kému I'm,
jellú keO'wpr't bMím adírim.

25 Mí kmúke bÁlim Yéwe;
mí kmúke, nádr beQd's
nurá Tésút, osé Plá!
[Mí-kmúké bÁlim, Yéwe;
mí-kmúké nádr beQd's,
núra Tésút, óse Plá!]

Ntíte I'minké, tblómu Arj:
[-ké- tblómu Arj:]

nhíte-bH'fdké Om zú, gálté,
30 nelté bOzke al Núe q'dské.
smóu O'mim, írgzún:
Hil áhz I'sbí Pl'st,
áz nbélu [nbélu] Álupí Adám,
Aylí Muáb, yah'zmu Ród,
[Aíli Múab, íah'zmu Ród,]

35 nmúgu kl-I'sbí Knón:
t'páz olíem Áymte úPh'd:
[..... olém Aínte, or Aíme]
bgdál [bGdál] Zruóké idmú kAb'n,

21. *tmlam* suits the Verse best; and *x* is only a paragogi-
cal Letter and adds nothing to the Sense. 33.

33. *az*. The Sense does not seem to require this Word;
and the Verse is better without it.

37. *gdul* or *Gduls* is all one to the Verse: but the Sub-
stantive *Gduls* seems the preferable Reading on Account of
the Sense.

- od íobúr Omké, Yewé,
 od íobúr Om zé-qnité.
 40 tñamú utñtomú bEr N'hlatké,
 Mkún lsbtké polté Yewé.
 Mq'ds, Adúni, kúnnu Y'diké.
 Yewé, imlék lóulm wód:
 ki bá Suf Próe b'Rkbú
 [Yeúe imlék lóulm wód;
 kí ba Suf Próe b'Rkbú]
 45 úbP'rsiú be'ím,
 wis'b Yewé olém et Mí e'ím,
 úBní Isrál elkú
 be'íbsé betúk e'ím.

IX. Moses's Song; Deut. XXXII. 1-43.

PARENTHETICUM.

Eázinú eSmím, uádbré,
 utsmó, eÁrj, Ámri Pí. [Ámri Pí.]
 Íorup kéMí'r Lqhi, [kéMí'r Lqhi]
 t'nzl ké'íl Ámrtí,
 5 kSóirím olí Dsá,
 uk'Rbibím olí Os'b;
 ki Sm Yeúe áqrá.

2. Pí. This is one of the masoretical Abridgements of writings which often obscures the sense; viz. when a Word ending in *i* has an Affix *i* (signifying my, as here, Pí, my Mouth) they write the *i* but once and so lose a Syllable too, to the Detriment of the Verse.

Ebú

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Ebú Gd'l lAléinú
eJúr ; tmím Polú,
10 ki k'l Drkiú M'sp't, [kí kl Drkiú Msp't,]
Ál amúne wáyn Oúl,
jdiq uísr-ewá. [uísr éuá.]
Sh't lu, lá-Bniú Mum'm,
Dur óqs úptltzál.
15 élyewé [Ell'ewé] tg'mlu zát,
Om n'bl- ulá hk'm,
Elwá, ewá Abíke q'nke,
éwa óske wíkan'ke?
Z'kr Imút oúlm,
20 bínu Snút Dr úDr,
sál Abíke, wíng'dke,
Z'qníké, uyámru-lké:
— Ben'hl-Oliún Guím,
[Zqníke, úyamrú-lké:
Bénhl-O'liún Guím,]
bépridú Bn' Ad'm ;
25 ij'b Gbúlut O'mmim
l'Msp'r [ál Msp'r] Bn' Isrál.

26. *ál Msp'r* for *l'Msp'r* makes no more change in the Sense of the Text than putting *ab* or *ex* for *lo* or *pro* would make in a *Latin* Sentence, or *oli* for *ol* in *Hebrew*. As to the Word *Msp'r* : since Quantity is the only Subject of Proportion, and the Proportions belonging to *all Sorts* of Quantity are always expressed in Numbers ; 'tis no Force put upon the Etymology of it, to interpret it by *Proportion* or *Relation*, so as the Meaning of this obscure Passage may be, that God regulated the Situation of the other Nations of Man-

kind

kí hl'q Yewé Ommú

Yoq'b Hb'l Nh'ltu. [H'bl-Ióqb N'hltú.]

ímjaéu bá'j Mdb'r [ímjácu bá'j Mdb'r]

30 ubTéu íll ísmún;

ísb'bbneú, íbúnneú, íj'rneú

kAísun Oimú.

kNs'r yoir Qnhú

ol Gúzliú irh'p

35 iprús Knpiu, úqheú,

insácu ol Ábrtú.

Yewé-bdd ínhnú, [Yéué-bd'ed ínshnú]

uáin ómu Ál nk'r;

kind with Regard to that of the *Israelites*, such as he in his Wisdom thought fittest to the End that each of them according to their Vicinity to the *Israelites* might have earlier or later Opportunities of coming to the Knowledge of the true God. I think St. Paul says the same Thing, *Acts* xvii. 26, 27. viz. that God 'hath made all the Nations of Men—' and hath determined—the Bounds of their Habitation' [so, or in such Manner] 'that they might seek the Lord,' &c. A late Critic says, '*Ex receptâ autem Lectione, "secundum Numerum Filiorum Israelis," nemo Sensum commodum elicere unquam potuit; unde Locum corruptum esse mihi compertissimum est:*' (too boldly, I think, and without sufficient Ground) and then offers a large Supplement, which I believe is not at all wanted to make either Sense or Verse.

31. The Letters **יב** and **יב**, in which alone the two Words—*isubbeneu* and *ibunneu* differ, have so near a Resemblance when written unaccurately, as might easily occasion the one to be read, and so written, for the other: for one only of them might be originally in the Text (I think *isubbeneu*, as nearest related in Sense to *imjieu* and *ijrneu*) and the other be a various Reading on the Margin, taken afterward into the Text by an undiscerning Transcriber. However the present Reading is at least as ancient as the Translation of the LXX; and I don't pretend to condemn it, proposing it only as somewhat doubtful.

L

irk'beú

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irkábeú ol-Bmúti Árj, [ol-Bmút éArj]
 40 uíak'l-Tnubút Sdí,
 wintqeú Db's mñSló,
 úSm'n mñH'lmis Júr,
 Hmát Bqr-úHlb Ján, om H'lb Kerím,
 [Hmát Bqr-úHl'b Jan,
 óm Hl'b Kerím,]
 uÁilím BnÍ Bs'n,
 45 wOtúdim óm Hl'b Kliút,
 Hn'té, uDm-O'nb t'ste-Hm'r.
 Uísmn I'súrún, wibót;
 [... t'st Hm'r
 Wis'mn-Isúrun úibót;]
 (sm'nte, óbité, ksíte) [óbité,-ksíte)]
 win'tús Alúe óseú,
 50 uínb'l Jur I'swotú. [uínbl Júr Isúotú.]
 íqnáweú-bZrím,
 bTwóbzt íkoífwéú;
 ízbhú lSdíim la Ále, [la Álwe or, la-Alúe]
 Áleím la ídouím,
 55 hdsím mqrúb baú
 lá sorúm Abítik'm.
 Jur íldké tñsí,
 ut'skh Ál mhíllké:
 wirá Yewé wináj mñKóf

46. If *ttt* for *tstt*, in *Levit. x. 9.* and such other Apocope's be allowable (which I don't plead for), then *ttt* would do as well here and make a rough Verse somewhat smooother.

- 60 Bnú úBnútiú ;
 wiám, ástiré Pní mem, [ástiré Pnú mém,]
 áraé me Áhrít; [Áhrit'm;]
 kí Dur Tépu^{kut} emé,
 [ki Dúr Tepú^{kut} éme, or, ém]
 Bním la Ámún b'm ;
- 65 ém qnáuní, bla Ál,
 kosúni bébliém ;
 uáni áqniám bla O'm,
 bGúi n'bl-akóif'm ;
 ki Ás qdhé bA^zpí,
 70 utíqd ód Saúl thtít,
 [utákl Árj ul'bulé
 utlé^t Musdí Erim ;
 áspe ólimú Róut,
 Hjí ak'le b'm.
 [áspé olímu Róut
 úHjí, or, Hjjú]
- 75 mzi Rob, úllwmí
 Rsp úQ^tb mrii,
 úSn Bémzt áslh b'm

61. Perhaps *wiamr* or *uyamr* may be no Part of the *Versé* (tho' it certainly is of the *Text*) no more than such introductory Words in the Book of *Job* are. See 1st Note on Specimen XI. For *Pni* see the Note on the 2d Versé of this Song.

74. *Hji*. 'Tis here written with a single *y* with a Dages in it ; but elsewhere full, as *תַּיִן* Pf. LXXVII. 18. It may, or rather ought, to be read *Hjii*, according to the Note on *y*. 2. The LXX read *úHji* or *úHjií*, as they render it *καὶ τὰ βίλη μν*.

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- óm Hm't Zhli Op'r.
 mñHúj tsk'l Hr'b,
 80 um'nHdrím Aíme
 g'm Bhúr [u]g'm Btúle,
 Yúnq óm Aís Sibé.
 Ámrtí, apáiem,
 ásbité mAnús Zkr'm;
 85 lúli Kóf Awíb agúr,
 pn ínkrú Jrímu,
 p'n yamrú, Idnú rmé,
 ulá Yeúe, pól kl zát:
 ki Gúi ábd O'jut éme,
 90 wáin bém Tbúne. [úáin bemé'Tbúne]
 Lú hkmú iskílu [hkmú-uiskílu or,
 hkmú wiskílu] zát,
 ibínu [wibínu] lÁhrit'm:
 aíke írdp áhd álp,
 úsnim ínifú rbbé;
 95 am lá ki Júrm m'krm
 úYeúe ésgírm.
 Ki lá kJúrnu Júrm:
 (úAíbinú Plilím)
 [Ki lá-kJúrnú Jar'm:
 (wAíbinú)]
 ki m'nGp'n Sdz'm Gpn'm,
 100 um'nSdmút Omúre O'nbmú;
 Onbí Rus, Ásklút mrrút lmú,

Hm't

Hm't Tnínim lín'm,
uRás Ptním akz'r. [úRas P'tnim ákz'r.]

Elwá ewá kmúf omdí,
105 htúm bAújrutí!
lí Nqm-úSl'm
lO't tmút Rgl'm;
kí qrúb Iúm Aídm
úhs O'tdí't lmú;

110 kí idín Yewé Ommú
uól Obdíu ítnh'm,
kí íraé kí ázlt I'd
uápf ójur úozúb:
uámr, ái Áléimu,

115 (Júr hsiu bú)
ásr H'lb Zbhímu yáklú?
[ái Aléymu [ay Áléimu,] Júr hsiu bú,
as'r H'lb Zabhímu yáklú [iaklú]

116 ísetú lín Nsíkm;
íqumú uyózruk'm,
yéi [yéyu] ólik'm Stré!

114. *uamr* may be no Part of the *Verse* (see Note on y.61.) and then the marginal Reading will be necessary, and is indeed preferable as much more harmonious.

119. *yeyu*. All the Verbs in the former Part of the Sentence are plural. Indeed a Singular will do, agreeing with *Stre*; as *Omnia Pontus erat*: But the Construction here seems harsh, *Dij sit vobis Præsidio*; and *sint* is more natural. The LXX also translate it plural, but so they do the singular Word *Stre* too; ὡς γινώσκουσιν ὑμῶν σκίπασαι, instead of σκίπῃ or σκίπασμα.

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120 Raú oté ki áni áni éwa

[Raú raú ki áni éwa or, éuá]

wáin [uáin] Aleim omdí,

aní amít wahíe,

m'hjtí waní arpá,

[. uáhié

mhj'ti uaní]

wáin [uáin] mIdí Mzjíl.

125 Ki ánsa ál Smím Idí

wam'rti, hí anki lowl'm ;

am s'nnutí Br'q Hrbí

útah'z bM'spř I'di,

asíb [ásibe'] Nq'm lJrí, [lJári,]

130 úlM'snaí asl'm,

áskir Hjjí [áskir H'jji] mnD'm

úHrbí tak'l B'sr

mnD'm Hll-úSibíe,

mnRás

120. The marginal Reading is that of the LXX; "Idíe, Idíe óti iyá ispi.

129. *asibe*. The Addition of this paragogical *e*, which is a quite indifferent Thing as to the Sense, makes the Verse smoother; and reading *Jári*, yet more so. For the *a* in *Jári* see the Note on the 15th Verse of the preceding Specimen.

133. *mnDm*. This Word, as it is placed here, makes a very forced and unnatural Construction; the Sense seeming plainer without it. To devour the Flesh of the Slain [in Battle] and of the Captives, is a more natural Expression than, to devour Flesh of [or from] the Blood of the slain, &c. But if we transpose this and the preceding Line, the Sense will be clear, and this second *mnDm*, which in it's present Situation

mnRás Prout Awíb.

[mnD'm Hllím uSbíé,

mnRás Prout Áuíb, or, Áwibí.]

135 érninú Guím Ommú; [om Ommu]

kí Dm O'bdiú inqúm,

ation spoils the Sense, will, in the right Place, add an Emphasis to it, viz. if we read thus;

ákir Hljíi mnD'm,

mnD'm Hllím uSbíé;

úHrbí tak'l Bí'r

mnRás Prout Áuíb.

ib. Hllím. 'Tis plain the LXX read so; as they translate this and the next Word, τραυματιῶν καὶ ἀιχμαλωσίης. See Specimen X. §. 12.

134. *Prout*. If the LXX understood this Word rightly, when they translated it ἀρχόντων; 'tis easy to see what is meant by that Title of the Kings of Egypt, מֶלֶךְ, which we express by *Pharaoh*. *Proe*, being a feminine, is an Abstract, ἡ ἰξουσία, and *Prout* αἰ ἰξουσία, as St. Paul speaks, and as is suitable to our Manner of speaking, *his Majesty*, *your Lordship*, *your Honour*, &c. The LXX understood the Word the same Way in the Beginning of *Debarab's* Song, Judg. v. 2. their Translation being, according to the *Alexandrian* MS, 'Εν τῷ ἀρχαῖοις ἀρχηγῶς ἐν Ἰσραὴλ, for, *B'prúo Prout bísrál*. Agreeably to this, *Kireber*, in his Concordance, says, 'וָקֵץ Vacuum, otiosum, liberum esse à Labore, Lege, Disciplinâ, Obedientiâ,' &c. A Derivative from this Word is a very proper Title for a King of Egypt above all others: for he alone of all Kings was, *by fair Bargain*, sole Proprietor of all the Lands of his Kingdom, and Lord or Master of his People, and they, *by Purchase*, his Slaves. See *Genesis* XLVII. 13—26. And 'tis more properly given him by the *Israhelites* than by any other People, because it was one of them that raised him to be truly the *Grand Monarque* of the old World.

135. Ommu signifies τὸ λαὸν αἰσῶ; but cannot signify μὴδ τὸ λαὸν αἰσῶ, as St. Paul takes it from the LXX, in *Heb.* i. 6. unless *om* stands before it; which would be very readily dropt by an unattentive Transcriber when another *om* immediately followed it. This is a very common Occasion of Mistakes in copying.

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úNqm ísib l'Jriú, [uN'qm-ísib l'Járiu,]

úkpr Admtú Ommú.

[uk'pr-Ad'mt Ommú or, Ad'mtu úOmmú.]

137. *Admtu*. The LXX seem to have read *Adamt* without the Suffix *u*; which if they had read, they must have translated τῆν γῆν αὐτοῦ τῷ λαῷ αὐτοῦ, which is scarcely Sense; but they have not the first αὐτοῦ. It might have been originally *Admtu u Ommu* (where the *u* before *Ommu* might readily be dropt in copying, as it comes just after another *u*) the Sense of which would be τῆν γῆν αὐτοῦ καὶ τὸν λαὸν αὐτοῦ; as the *English* Translators have taken it, and supplied the *and* that was wanting in the Text.

X. *David's Lamentation over Saul and Jonathan, 2 Sam. I. 19—27.*

EJbí-Isral ól Bmútíké

[éjbi I'sral ól-Bmutíke

h'íl-l-aík nplú Gbúrim!

Al t'ngidú-bGt, ál tb'sru

bHújut Ásclún;

5 pn t'smhne Bnúť Pl'stim,

pn tólné Bnúť eO'rlim.

On scanning this EPICEDÍUM, I was at first disgusted at that Hiatus (mentioned p. 114. &c.) recurring so frequently in it. But reflecting on the *Nature of the Poem*, I look upon that as a Beauty in this *mournful Song*, which would be a Blemish in one of an opposite Kind. It occasions longer Pauses between the Verses, and checks that Alacrity of the Measure which better suits another than this Subject. Yet where *David*, from bewailing the Death of his Prince and his Friend and rehearsing their other good Qualities now lost to him and his People, rises to celebrate their Courage and warlike Exploits; his Verse is also animated with a more spirited Measure; as in *ŷ. 10* (as in the Margin) and 11—14; and *ŷ. 17* (according to the marginal Pronunciation) and 18.

Eri bG'lbo, ál Tí,
 úal M'tr-olík, *úal M'tr-olík,*
 úSdí Trúmut :
 10 ki s'm ngól Mg'n Gbúrim, [Gbúr,]
 Mg'n Saúl blí msíh bSm'n.
 M'D'm Hllím m'nH'lb Gbúrim[Gbrím]
 Q'st Yeúntn lá nsúg ahúr,
 [Q'st Yeúnt'n la-nsúg ahúr,]
 uH'rb Saúl la-tsúb riq'm
 15 Sául úYeúntn énaébm
 [Sáwl uYéwntn énaébm,]

10. *Gbúr.* The Word preceding this, *Mg'n* is ingeminated, and this explained and enlarged upon, in the next Verse, *Mg'n Saúl*, &c. This *Anadiplosis* shews that only one *Gbúr*, or mighty Man, is intended to be mentioned in the preceding Verse; which by cutting off this Syllable becomes also a more sprightly one, and so better expresses the Poet's Indignation. The *m* at the End might come from that in the Beginning of the next Word.

12. *Gbrím.* If there be any Ground (as there seems to be) for the Distinction the Lexicographers make between *Gbr*, a *Man* (not a *Woman*), a *Man* in *Age* (neither old *Man* nor *Youth*); and *Gbur*, a *Heroe*; *Gbrím* will better suit this Place: for they were not all *Heroes* that *Saul* and *Jonathan* kill'd; 'tis enough they were *Men*, and *Men of Might*. The Verse will be of a righter Turn, and more suitable to the Sentiment with *Gbrím* than with *Gbúrim*.

15. *Sáwl*, &c. I prefer this marginal Pronunciation to that in the Text; which scarcely sounds like Verse to my Ear, tho' 'tis a regular Trochaic of 5 Feet or 10 Syllables, I am inclined to think that the Ear is never pleased with a Brachycatalectic Trochaic (tho' such *Iambics* do very well and are accordingly very common) that is, a Trochaic ending with an odd Half-Measure, or consisting of an odd Number of Feet: but must always consist of an even Number of Feet, or have but one Syllable over, which, of Course, is an accented one. But in this Notion I would chuse to be determined by the Judgment of Men of a nicer and more exercised Ear than I have.

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úenóimím bHíyem,

úbMútm lá np'rdu : [úbMut'm la n'prdu:]

mzN'srim q'lu, mÁriút gbrú.

[Bnúť Isráľ, al Sáwl bkíne

20 émlb'skm [émlb'skn] Sní om O'dnim,

émolé Odí Zeb ól Lbúskn.

Aík nplú Gbúrim

btúk eM'lhme,

Yeúntn ól Bmútike HÍ!

25 J'r li ólike, Ahí

Yeúnt'n, nomté li mád:

npláte Áeb'tke li

mzÁeb't Nsím.

[n'pláte Áebtké li

mÁeb't Nsím.]

Aík nplú Gbúrim,

30 úyabdú Kli M'lhme!

[uíabdú Klí M'lhme.]

17. The marginal Pronunciation seems preferable; as the Poet seems to have already, on the first Thought of their Death, an Idea of their courageous Activity and Strength on that fatal Occasion, mentioned in the very next Words, *ſ. 18*; which is best expreſſed in a lively Iambic.

20. *émlb'skn*. The Syntax requires a feminine Affix, *kn* (not *km*, the masculine) as it refers to *Bnúť*.

27, 30. Theſe Verſes ſuit the Sentiment beſt, if pronounced as on the Margin.

XI. Job XXXIX. 19—30.

8' Etnn leSuf Gbure!
 8' Etlbis Juaru Rome!
 8' Etroisnu keArbe!
 7' Eud Nahru Aime:
 5 8 ihpru [ihpur] bOm q, wisis bKzh;
 6 ija-lQrat Nsq.
 8 Ishk lPhd, ula ihzt,
 8 ula isub mPni Hrb,

The Verse in the Book of *Job* is as easily traced as in any of the Poetical Books of Scripture, from Chap. III. y. 3. to Ch. XLII. 6. inclusively. The Beginning and End of the Book is historical Prose, as are all the Introductions to the Speeches; 'And *Job* spake and said:' 'Then *Eliphaz* the *Temanite* answered and said:' &c. For a Specimen of the Poetical Measures in *Job* I have made Choice of that celebrated Passage in the XXXIXth Chapter. The whole Book has, ever since I was a Youth, appeared to me, under all the Disadvantages of Translations by Men that did not thoroughly understand it (as no Man yet seems to have) and of the more frequent Errors, of Course, in transcribing it by People that did not quite understand it, one of the most, or (excepting the other Poetical Parts of the Holy Scriptures only,) the most sublime Poem I have any Knowledge of, tho' I am a little acquainted with each of the

"Three Poets in three distant Ages born."

I think I am not partial. I'm sure I was not so in the least Degree to the Holy Scriptures, especially the Style of them, 30 Years ago, when the noble Sublimity of this divine Poem quite ravish'd me, on applying myself to the close Consideration of it with a Design far enough, God knows, from that of admiring it.

5. *ihpru*. The LXX read *ihpur* or *ihpr*, for they translate it ἀνορθων. The singular Noun *Suf* requires a Verb in the Singular, and accordingly two follow presently, *ihz* and *ija*.

8 oliu

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8 oliu trne Aspe,
 10 5' Leb, Hnit [6 Lebé,-Hnit] uKidun.
 10 BRos uRugz igma Arj,
 8 ula yamin ki Qul Supr:
 7 bDi Supr yamr,-éah!
 [8 brío Supr, yamr-Eáh! or, berío.]
 8' umrhuq irih Mlhme,
 15 7' Rom Srim uTruoe
 8 Em'nBintke iabr Nj, [iabr-eNj]
 7' iprus Knpiu-lTimn! [8 ... iu lTimn!]

8 Am ol Piké igbié-Ns'r!
 [10 . . . eNs'r!]

10. *Leb* and *Lebe* both signify a *Sword*. The latter makes the smoothest Verse. Or the 9th and 10th Verses may be read thus,

oliu t'rne Aspe,

Léb, Hnit uKidun. But I prefer the other Way.

13. *bDi*. The LXX render *ki Qul Supr* in the preceding Line by *ὡς ἐν σημάνη σάλπιγγι*: and for *bDi Supr* in this, they have *σάλπιγγος δι σημασίσης*; which is a very just Translation of *brío Supr*, which, to be sure, was the Reading in their Copies. When the masoretical Pointing and Pronunciation took Place, *y* having no Sound might readily be forgot in writing, and one that could make no Meaning out of *בדי*, either thro' Mistake or Design changed it into *בריו*. Now *בריו* is the proper military Term, *clangere Tubâ*, as *Buxtorf* has it, in his Lexicon: others, and he in his Concordance, make *בריו* the Root, even in this Sense; and say the *'* is to be found only in the Conjugation Hiphil. If so; it must be read, in this Place, *berío*.

18. The emphatical Article before *Ns'r* would make the Verse a little smoother. It is plain it would be very far from being thought superfluous, if it was found in any Copy: or rather it would be universally approved; and without finding it written, our Translators, by the Direction of common

6 uki irim Qnnu !

[8 uéDie irim, or, trim]

20 8 Slo iskun, uitlunn

7 ol Sn Sló uMjúde :

[6 — Sló uMjúd, or, — Slo úMjúd]

8 mʷsm hpr-Akl, lmrhuq

7' Oiniu inbitu

8 wAprúhiu yolou Dm,

25 8' uba'sr Hillim sm ewa. [7' ... sm-ewa.]

common Sense, supplied it, *the* Eagle. It might easily be dropt here, because of the preceding Word's ending in the same Letter. The Occasion of omitting it before *Nj*, in *ŷ*. 16, is not so evident : but as we find *Die* in the next Line so corrupted as we shall see by and by, we have no Reason to expect any Traces of it *there*. This is certain, there is just the same Reason for an emphatical Article before *Nj*, *Nsr* and *Die*, as before *Suf* in *ŷ*. 1. where we find it plainly pointed out by the Patach under the Prefix or Proposition ʰ.

19. *uki*. The Sense is not very clear with this Word. The LXX read another, which they translate Γόψ, a *Vulture* ; the *Hebrew* Name of which Bird some Rabbies take to be *Die*, tho' others take *Die* for the Name of a *Kite*. The LXX may have read this Word here (which was easily corrupted into *Ki*, because of the Resemblance of an ill written ʰ and ʰ); or *Aie*, or *Das*, or *Rae* ; for they have translated each of these Words, in several Places, by Γόψ. The Description of this Bird in the Text fits a *Vulture* exactly ; tho' I cannot say but it fits an *Eagle* too. I leave therefore to my Reader's Judgment which of these Words the LXX found in their Copy : 'tis plain they read the Name of a Bird, by their translating it by Γόψ. 'Tis no Exception against *Die*, that we find it join'd to a masculine Verb here ; for it seems to be of either Gender, since we find *Die* with a feminine Adjunct (*Imine*) in *Deut.* xiv. 13. but it's Plural, *Diut*, with a masculine Verb in *Isa.* xxxiv. 15. tho' there too with such a feminine Adjunct as in the other Place. The Word is found no where else.

21. *Mjud* and *Mjude* are both used, and signify the same Thing.

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XII. Hannah's Song. 1 Sam. II. 1—10.

- 8 Olj Lbbi bléué; [6 Olj Lbbi-bYewe;]
 8 rme Qrni bleue; [6 ...-bYewe]
 8 rhb Piz ol Awibi
 8 ki sm'hti blsuótke. [s'mhti blswótke]
 5 8 Ain qdus kleue, [6 ...-kYewe]
 6 ki ain blt'ke,
 8 uain Jur [wain Jdiq] kAleinu.
 Al trbu tdbu Gbuee Gbuee,
 [7 Al tdbu Gbee, or, Gbeut]
 7 ija [8' al ija] Otq mnPikm;
 10 8 ki Al Dout Ieue, [7 ... Yéué]
 8 ulu ntknu Ol'lut.

3. Pii. See the Note on Specimen IX. §. 2.

8. *Al trbu*, &c. The LXX read in the same Manner. But the Words in the Text have much the Appearance of two various Readings, both, unskillfully, taken into it. Suppose, *tábru Gbeut*, (*Loquimini alta*) in the Text; and *trbu Gbuee* (*augeamini Altitudine*) on the Margin.

9. *ija*. The LXX read *al ija*, *μη ἐξελθῆτω*. The Sense seems to require this negative Particle, (the English Translators have accordingly supplied it) and it is a forced Construction, to supply it from the preceding Clause. It would be yet a greater Force on the usual Meaning of *ijat mnPi* (to proceed out of the Mouth, i. e. to be spoken) to make it signify the quite contrary (*viz.* to go out from the Mouth, i. e. not to be spoken) which is expressed in Hebrew by the usual Phrase of, *not being found in the Mouth*. The Verse is more complete with *al* than without it.

11. *ulu*. This is the *Qri* or masoretical various Reading on the Margin. That in the Text, or the *Ktib*, is *ula*; which Symmachus follows. The LXX seem to have read, *uAl mtkinu*, by their translating it, *καὶ θεὸς ἐνομιάζων ἡλλ.*

- 7 Qst Gburim hrim;
 7' uNkslim azru Hil.
 9 Sboim beLhm ns'kru;
 15 5' uRobim hdlu,
 9 od Oqre ilde sboe,
 [7' uRobim hdeu od. or, hdu oud.
 8' Oqre-ilde sboe;]

8'

12. *Qst-hrim*. This Reading is consistent with the Verse, but not with the Syntax, the Adjective differing from the Substantive in Number at least. Yet we find the reverse of this Discord in another Place, *Jerem. LI. 56. hrim Qstum*. *Qst* might be easily written for *Qstur*, by only omitting one of the *r*'s in the masoretical Way of writing, where a small Dot atop stands for the *u*. As to the Gender, *Qst* is masc. or feminine.

15. *hdlu*. This Word can scarcely be explained in any Sense that signifies any advantageous Change of Condition to the Hungry, which is plainly intended. To interpret it, that the Hungry ceased, *i. e.* there were now no more Poor to be found, is flat and low and not of a Piece with the Context which speaks wholly of God's humbling the great and raising up the low, exchanging their States: and besides, contradicts the immediately preceding Clause, which says that those that were formerly in Affluence were now so poor and hungry that they sold themselves for Bread. I find no Assistance here from the LXX; for I know not the Meaning of their *παρηλαξον υμιν*, for, *hdlu od*, or whatever they read; which might perhaps be *Hdl odu*, as *ode* signifies *transire*, and *Hdl* signifies *Mundus*. This will account for the Words of their Translation; but still I am at a Loss for a proper Meaning of them. If I might guess how it was wrote originally, I should think *hdeu* as likely a Word as any: for the only Letter in which these two differ is the third, which in the one is *h*, and *u* in the other, so that there was an obvious Reason, from their Resemblance, for a Mistake; and the Sense of *hdeu* suits the Place, as it signifies *Lætari*, *gaudere*, or as Kircher explains it, '*refertur ad Animum et significat exhilarari, quod fit Unione Rei seu Consensu Animi super Re aliquâ seu Actione, quâ Animus ceu a Ferrugine expolitur et illustratur.*' Which last Clause

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8' urbbt Bnim amlle.

7 Yewe mmit, umhie;

7' murid Saul, uiol.

20 7 Yewe muris, umosir;

6' mspil ap mrumm;

6 mqim mnOpr Dl.

[6 mqimi mOpr Dl, as *Pf. cxiii. 7.*]

8 MnAsput irim Abiun,

7 leusib om Ndibim; [8 . . . Ndibi Om;]

is added on Account of the near Resemblance of the Signification of this Verb to *hdd*; if, indeed, they be two different Verbs. As to the Form *hdeu*, tho' not so common as that of *hdu*, 'tis found in other Places, as *gheu*, *Isa. liii. 16.* This Reading seems to me less liable to Exception than *edlu*, tho' so near to *hdu* in the Form of the Letters, or *egdlu*, or *edlg*: but the Reader may take his Choice.

ib. *od*, or *oud*. If *od*, signifying *till* or *so that*, be reckoned the first Word of the following Clause, as according to the masoretical Accents it must; I can see no Significancy in the Expression, nor any proper Connexion between the two Clauses, so that the latter should signify either the *Effect* or the *Measure* of the former, especially if you join on to this latter Clause the following one, *urbbt*, &c. which is connected to it by the Conjunction *u*. *Oud* signifies Continuation, and therefore Progress or Increase, &c; or, in the Words of a modern Critic, ' *ουδ*—denotat (1) *Identitatem*, *Continuitatem*, *Continuationem*, *Iterationem*, *Morem* [i. e. *Consuetudinem*, *Affuetudinem*] (2) *Tempus continuatum*, *iteratum*, *protractum*, item absolute, *Tempus*. Then *oud*, added to *hdeu* as an Adverb, will signify a great, increasing, lasting Joy; *letati sunt admodum*, or *usque*; which Word put absolutely (as in *Plautus*, *perpetuat Dona, datque usque*, i. e. and is always giving on) well expresses the Force of *oud* here.

24. The LXX must have read *Ndibi Om*, as they translate *δινασαι λαοι*. Compare here *Psalms cxiii. 7, 8.*

- 25 8' uKfa Kbud inhlm.
 7' ki-lYewe [8 ki lIewe] Mjuqi Arj,
 8 uist óliem Tbl,
 8 Rgli Hfidiu ismur,
 8' uRsoim bHsk indmmu;
 [7'.... indmu *Plantin.*]
 30 8 ki la bKuh ig'br-Ais.
 8 Yewe ihtu Mribiu,

M

8

26—29. Instead of these four Verses the LXX have διδῶς
 ἐν ἑνὶ τῷ ἐνχομένῳ καὶ ἐνδόχῳ ἱερὴ διακίαν, Words of an en-
 tirely different Sense.

31, 32. Between these two Verses there is foisted into
 all Editions of the LXX (by Bos's Account) except that of
 Cardinal *Ximenes*, the first and one of the best, a long Pas-
 sage taken, as to the Sense and mostly as to the Words,
 from *Jerem.* ix. 23, 24.

ibid. The *Ktib* is *Mribu* and *olu*; the *Qri*, *Mribiu* and
oliu. *Oliu* will do very well with *Mribu*: but *Mribiu* re-
 quires a plural Pronoun, *olimu*. And this Reading seems
 preferable to that of the LXX, viz. *ole bedmim uirom*; for
 they translate, Κύριος (repeating this Nominative again after
 the long Insertion just mentioned) αὐτὸν ἐν ὑψαῖς, καὶ ἐβρόν-
 τησιν.

33. *Iewe*. The LXX translate αὐτός; and so must have
 read *Ewa* or *Eewa*.

34. And here they read *IMikinu*, translating τοῖς βασιλευ-
 σιν ἡμῶν. But I judge the masoretical Reading preferable,
 because in the next Clause, which seems explanatory of this
 (*u* signifying here, as it very frequently does, *nempe*) there
 follows a singular Word, *Mribu*, as even themselves translate
 it, *χριστὴ ἀντὶ*: and of *Him*, (of the MESSIAS, the CHRIST)
 I believe both Words are to be understood. His Coming
 to deliver Mankind from the Pollution of Sin and from the
 consequent Power of Satan and the Bands of Death, to restore
 our Right and Title to that happy State for which God ori-
 ginally intended us, and to take off the Forfeiture of it we
 had incurred by the Failing of the *first* Head of our Race in
 the

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8 oliu [olimu] beSmim irom.

8 Iewe [Eewa— or, 7 Ewa—] idin
Apfi Arj,

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the Course of his Probation; this Advent, I say, of the *Deliverer* and *SAVIOUR* of Mankind was the Object of the ardent Desire of all holy Men under the Old Test. Dispensation; and the assured Hope, or firm Faith, of it the Source of their most transporting Joys. He was ever uppermost in their Thoughts, and their Souls longed for HIM, and the more so, the more they were influenced by the Spirit of God; in so much that those that were accustomed to the most intimate Communications of the Holy Ghost (wherein he often so possessed their Souls as to suspend, for a While, the Exercise of their *natural* intellectual Faculties, outshining their dim Tapers by the Sunshine of *his own* Light radiating upon them with a full Blaze) when they, out of a pious Inclination, began to compose, by the Help of their *natural* Faculties, a devout Hymn of Praise or Thanksgiving or Prayer, were often *seized*, as it were, by the Spirit of God, and their Thoughts gradually raised and carried out toward the grand Object of their Desire and Expectation, the *MESSEAN* or *CHRIST*; so that towards the End of the Hymn, that which appears plainly to have been the only Object of their Thoughts at the Beginning of it is now dropt, and tho' the Expressions they used in the Beginning of their Hymns, with no other Design than to express their *own* pious Sentiments on the *then* Object of their Thoughts, were so directed by the Holy Ghost as to suit the Object (as I may say) of *his* Thoughts as well as that of theirs; yet when the Holy Spirit has engaged *all* the Attention of the Prophet to that grand Object *he* presents before his intellectual Eyes, the Expressions then (as it is proper they should be) are so grand and sublime as no Way to suit the first small one, but only *this chief* of all Objects, of which that other was but a Type and Shadow. For Instance, the only Object of *David's* Thoughts when he began to write the *LXXIII^d Psalm*, I think, plainly appears to be *Solomon*, and the intended Subject a Prayer for *him* that he may be a wise, just, and so a happy Prince; but one sees the Expressions gradually rise, and the last are too sublime [*boDu* (in *Y. 15.*) is in *his* Congregation or Church, not for *him*. v. *Pf. I. 5.*] to be understood of *Solomon*, tho' the first are very applicable to
God's

7 uirtu Oz lmlku [8 lmlking]

35 8' uirtu Qrn Msihu :

יְהוָה יֵשׁוּעַ

GOD'S KING, HIS CHRIST. And in this Strain are many of the *Psalms* and many other Prophecies written; and thus the pious *Israelites* and the holy Apostles of our LORD appear to have understood them; St. *Peter*, for Example, seems, in *Acts* II. 25—31. to reason on this Principle, on which the Force and Conclusiveness of his Reasoning appears plain, and there was no Occasion to mention to his Hearers his Rule of Interpretation of the Scriptures, as they were all well acquainted with it.

But in this long Note I may be thought to have made an Excursion far beyond the Limits of my original humble Design, viz. of making some small *Philological* Remarks on a few Texts of Holy Scripture: and justly too, if it is really a Digression from my Subject, to hint to my Reader the Use of what I have written, now in the Conclusion of it, viz. that whether I write or he reads, or *whatever we do*, 'tis all fruitless Labour, unless it tend either directly or at least ultimately to the *Glory of God*. This End I have in View. If my weak Endeavours can facilitate the Knowledge of that Language in the very *Words* of which *one Part*, and in the Style and *Idiom* of which the *Whole* of the *Scriptures* is written; I thereby pave his Way to the right Understanding of those sacred Books from which only he can learn (and certainly shall, by the Influence of the Holy Spirit on his *honest* Heart, according to our Saviour's Promise, *John* VII. 17. 'If any

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'Man be willing to do his [God's] Will, He 'shall know' [be able to judge], &c.) how to love, honour and obey God as he ought; and the *only Glory* of God, to which Men can contribute, is to be loved, honoured and obey'd by them. Whoever therefore promotes the Knowledge of God (*without* which it is impossible to love him, and *with* which we cannot but love, honour and obey him) takes one good Step to *promote his Glory*: to do which himself, and to the best of his Power to bring all Mankind to the same Disposition and Practice, is the *only valuable Purpose*, the only justifiable *ultimate End*, to which a rational Creature can live.

To serve this great End, tho' in a low and remote Degree, is my sincere Intention in this small Essay: which *therefore* I hope will meet with a favourable Reception, *at a Time* when, God be thanked, a Desire to be acquainted with *all* the Holy Scriptures, in the *most antient* as well as the *other* original Language of them, revives among all Ranks of Men, particularly in our *learned UNIVERSITIES*; by *whose Judgment*, if they vouchsafe this Trifle a Perusal, I shall willingly abide, tho' I have not that high Opinion of my Performance as to think it worthy of a formal *Dedication* to them.

We are certainly hitherto unacquainted with the *true PRONUNCIATION*, as well as the *genuine ANALOGY* of the *Hebrew Language*.

In

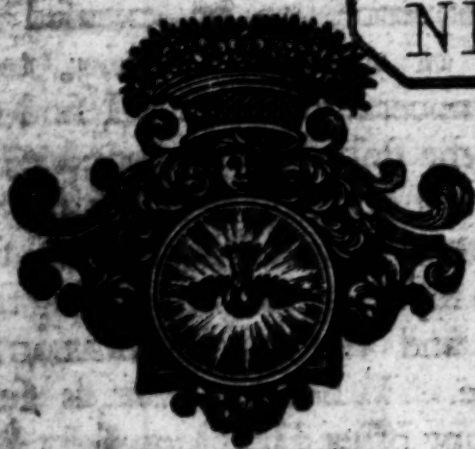
In such a Case, any Man's Opinion may deserve at least a *candid Examination*. If mine has that Favour allowed it; 'tis all I desire, nor shall I be *much* solicitous about the *Sentence* to be pass'd upon it. For, should it appear to be a wrong one; I hope some *good and learned* Man, will be so kind as to do the Office of a charitable Monitor both to me and to all that might be misled by me; and then I shall be heartily glad to be delivered from an Error that at present looks, to me, so like Truth. And I assure that *kind Friend*, he shall find in me great Docility, and true Thankfulness for his good Intention and useful Instructions. 'Tis TRUTH alone I seek, nor am I so full of Self-Love as to be contented that even *my own* Mistake should pass upon me for it. I own indeed, I should be better pleas'd to be confirmed, by the concurrent Opinion of *able Judges*, in the Rightness of my *own*, and thereby in a reasonable Hope of having already *attained* to the Truth; and, of Consequence, to be excused from the Trouble of a farther *Inquiry*, tedious and perhaps uncertain. Should I find the Judgment of the Public thus favourable; it would be a great Encouragement to me to digest into some Order and submit to their Examination my Thoughts concerning the *Flexion of Verbs* and the whole ANALOGY of the Language. Whenever *that* is settled (by mine or any other Hand) on right Principles;

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I believe, and think I have some Reason for it, that among other and greater Advantages, several *Verses* too might read more smooth and harmonious (See Note on Specimen VIII. * 15. *Qmike*) when rightly spelled, than they do now in the masoretical Mispelling. And indeed, on looking over what I have written, I see Room enough for Improvement in this and every Part of it: but cannot think it worth While to bestow much Labour on Decorations of the Superstructure, till the Public approves (if it approves) of the Solidity of the Foundation and the Justness of my Plan.

F I N I S.

MVSEVM
BRITAN
NICVM





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